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The Musical Times

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1918.

THE DEVELOPMENT OF DEBUSSY.

BY ERNEST NEWMAN.

(Continued from May number, p. 203.)

III.

In an earlier section of this article I spoke of Debussy's third period—which I gave roughly as extending from about 1904 or 1905—as one of mixed achievement. Some of the work of this period is very beautiful; almost all of it, even when it does not capture our imagination, is interesting technically and aesthetically; while here and there there is a work, such as 'Le Martyre de Saint-Sébastien,' that says little that Debussy has not said before, and does not say it quite so well. The climax of the second period is perhaps the orchestral suite 'La Mer' (1903-05), the style and methods of which are largely reproduced in the fairly well-known 'Iberia' of the 'Images' for orchestra (1909). All the rest of the published work of the later years, with the exception of the ballet 'Jeux,' is small-scale work—even the three Sonatas really come under this description—and a large proportion of it is for pianoforte alone.

One noticeable feature of all this later music is the almost complete absence from it of what may be vaguely called humanistic feeling. It contains hardly a touch of the quality that moves us so much in the best parts of 'Pelléas et Mélisande,' in the slow movement of the Quartet, in 'L'Après-midi d'un Faune,' with its strange wistfulness, and elsewhere. When he has something emotional to say that can be said only in a simple idiom, he reverts, as in 'La fille aux cheveux de lin,' to the pianoforte style of his middle period, as we have it, for instance, in the 'Clair de Lune' of the 'Suite Bergamasque.' For some time he seems to have devoted his main thinking to a development of the subtleties of pianoforte resonance, and to the expression of a curious new world of musical perceptions. It is his experiments in these two fields that make the two books of 'Préludes' so constantly fascinating a study, even when, as I have said, the result does not greatly appeal to our imagination.

In some ways the 'Préludes' are his most original work: they may well prove to be a work of the utmost seminal force for the future of music. From first to last in the two collections there is hardly a note sounded in the older emotional veins. The bulk of the music is an attempt to capture something from the external world that composers had not been sensible of before, and to fix it in melodies, harmonies, and rhythms truly correspondent to itself. It is a new sort of realism—so new that the old term 'realism' hardly applies to it. It was scarcely to be expected that Debussy should at once solve all his new problems of perception and expression; but even his less successful experiments are full of interest.

The older musical realism devoted itself to trying to reproduce the more obvious externalities of natural phenomena or events—the pealing of the thunder, the surging of the waves, the whistling of the wind, the gallop of the chase, and so on. Later there came a subtler perceptivity on the part of composers, and a corresponding refinement of the technique of realistic expression: Wagner, for instance, will give us the harsh, salt quality of the sea without any arpeggio waves, or will suggest the blinding sunlight of the scene in which Brynhilde awakens, or the mysterious pulse of sleeping nature in King Mark's garden by

night, or the heart-full calm of the meadows on Good Friday morn, without the use of any realistic device whatever. Suggestion has here taken the place of illustration. Debussy carries the process of striking inward instead of outward a step further. Curiously enough, he is in his own line not only more suggestive but more illustrative than any of his predecessors. He works by suggestion rather than by realism, and the things he portrays are mostly things for which no definite musical formula could be found; but the non-musical phenomenon has made so definitely musical an impression on him that the music almost irresistibly sets us *en rapport* with the original phenomenon. I do not say that all the pieces in the 'Préludes' must be taken as conscious and deliberate attempts to illustrate their titles. That is an error against which we have to be on our guard in all modern programme music, and still more so in music so purely suggestive as this of Debussy's. It is quite possible that in several instances the piece was written first and the title found for it afterwards. The illustrative musician's mind may work either from without inwards or from within outwards. He may lie brooding in a field, for instance, may consciously drink in the vague murmur of animal and vegetable life about him, the warmth of the air, the heat-haze that quivers above the grass, and may afterwards consciously try to find rhythms and timbres that will express all these in music. Or he may be haunted in the first place by certain vague musical rhythms and timbres, which, as he proceeds to *préciser* them, will, by association of ideas, suggest to him an equivalent in the non-musical world: in which case the title will be added finally, and must not be taken too literally.

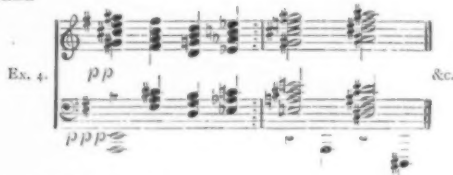
There can be little doubt that Debussy's 'Préludes' contain examples of both genres, though I should not like to have to allocate one or two of the pieces definitely to this genre or that. We have hitherto explained the musical realist, as well as we could, by saying that he was *un visuel*. Schubert and Bach were typical *visuels*: their eyes were peculiarly sensitive to the movements of external things, and their music is full of attempts to reproduce these movements in tones. Debussy was *un visuel*, but he was also *un auditif*, and both in a highly personal and largely new way. I might express it, perhaps, by saying that while many composers have been able to perceive the outlines and masses of things, he was extraordinarily sensitive to the vibrations of things. What he seizes upon, or rather what seizes upon him, is not the actual gross gleaming or sounding or moving thing, but the essence of the gleam, the sound, or the motion. From a landscape he will take the pure sensation of light, from a sheet of water the almost abstract liquidity of the motion, from the gardens under rain the coolness of green nature washed and refreshed, from a dark night the distant undertone of the world, from a vast flat country the sense of desolation, from the mere air itself its delicate, almost imperceptible rhythms and vibrations of light and colour. The 'Préludes' are, in the main, attempts to record these infinitely delicate auditory and visual sensations in terms of music. Even their failures are interesting, while their successes are marvellous. Necessarily he often failed, for the language of music has not yet found terms for many of the things he wanted to express; and having found a formula to serve one purpose fairly well, he was tempted to use it woodenly again and again. In his comparatively early days he evolved a melodic-harmonic-rhythmic formula—rigidly-moving blocks of generally hollow chords—to express ideas of sombre mystery, of almost immobile motion,

if I may so phrase it. Sometimes he handled the formula very stiffly, as in the laborious nonsense, for example, of 'Et la lune descend sur la temple qui fut' (from the second set of 'Images') :

Ex. 3. *Slowly.*



and



and dead leaves in this :

('Feuilles mortes,' Book II., p. 7.)



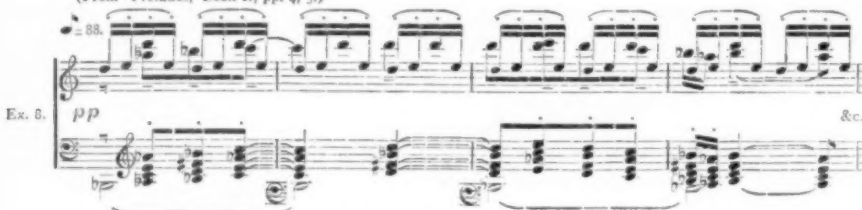
while the same technique has to serve for the 'Canope' :

(Book II., p. 57.)



the sound of the sunken bells of the submerged cathedral, and the cake-walk gait of 'General Lavine, eccentric'

(From 'Préludes,' Book I., pp. 4, 5.)



(The line of melodic quavers in the treble clef is the same as that of the melody in the lower clef.)

There are instances—too many to quote—of obsession by other *clichés*. Debussy's lot is that of all pioneers in music. He can raise spirits, but he cannot lay them. He can send the broom to the river for water, but he cannot afterwards check the mechanical activity of the bedevilled thing. He can invent new formulae, but he cannot rid his mind of them when it is time to invent still newer formulae. He begins by opening doors ; he ends by being locked outside the very doors he has opened, and so is hardly better off at times than the prisoners who are locked inside. He might cry out with Wotan :

In my own fetters
Fast am I :
I, least free of all living.

The new language is too new to be quite elastic enough for his needs. He is always repeating himself, always obsessed by a few *clichés* that he has evolved, and that are none the less *clichés* because they are personal to himself. He finds it hard to escape from his fifths and octaves or his clumps of other harmonies. It is hard for us to see why so many of the phenomena of nature should lumber along in the same massed formation,—fogs, for instance, in this style :

(From 'Préludes,' Book II. p. 2.)

Ex. 5.

Moderato.



and so *ad infinitum*.

(Book II.). Occasionally the elements of the new style are at variance,—harmonically free, melodically or rhythmically fettered. 'Voiles,' for instance, is a clever harmonic fantasia upon the whole-tone harmony. The main interest lies in the subtle evocative quality of the harmony : but the exigencies of the whole-tone chord (which has always shown itself a little difficult to handle with any freedom) force him into stereotyped melodic formulae that seem like irrelevant quotations from earlier works of his : this, for example :

Where the 'Préludes' are most future-piercing is in the hints they give of an evocative and illustrative power that were previously hardly suspected in music. Harmony has here made an enormous step towards the freedom it will one day win,—the day of complete freedom, when its vocabulary shall be infinite, its limbs perfectly elastic, when every tone, every hint of a tone that nature offers us can be built into a musical tissue of perfect plasticity. Debussy for the most part pursues this new path among the pianoforte timbres alone ; and this very limitation of the field of research is significant of the vast difficulties of the new problems of musical timbre as a whole. Working with the few fixed tones and tints of the pianoforte, Debussy has opened our ears to the hitherto

undreamed-of possibilities. A new conception is springing up of harmony less as a design, a texture, than as a colour or atmosphere. Harmony that at first sight appears self-contradictory is seen afterwards

to be simply harmony in two different focuses; or the main harmony, in one key, may carry along with it a sort of faint wash of distantly related or even unrelated tone, as in this example:—

(From 'Préludes,' Book II., p. 41.)



('La terrasse des audiences du clair de lune,' Book II.). Sometimes, as in 'La Puerta del Vino' (Book II.), two opposing keys are boldly kept clashing against each other. Here we have a kind of extension of the older polyphonic sense: instead of the ear accommodating simultaneous melodies, it now accommodates

simultaneous tonalities. It has no need to reconcile them harmonically; they are reconciled by the picture of which each is a part. Sometimes, as in 'La Cathédrale engloutie,' an attempt is made to bring discordant overtones into the focus of the main harmony:

(From 'Préludes,' Book I., p. 40.)



* The crotchets are D E in the printed copy, probably an error.

Or sometimes a note or a series of notes will be used as the painter may use a spot of colour to accentuate a surface by very disparity. It is thus that Debussy uses the discordant note in the following examples:

(From 'Préludes,' Book II., p. 41.)



(timbres légèrement la petite note.)

(From 'Préludes,' Book II., p. 6.)
presque plus rien.



In these, as in many other instances that might be cited, a step is being made towards blending resonances in the indeterminate way in which they are blended in nature. Much has been written about the influence of bell resonances upon Debussy. But that is only one aspect of the case, and a minor one. Debussy is aiming at the transcription of many other vague timbres besides those of bells; he wants a texture that shall convey nothing more

definite than the rhythm of motes in a sunbeam, or the iridescences of spilt milk, or those of sunlight upon a stagnant pool. It is not yet a complete language; but when it develops into one, some wonderfully beautiful things will be said in it.

IV.

It may have been as a consequence of this absorption in new problems of technique that Debussy's thought at this period moved in so restricted a circle. The psychological outlook of the 'Préludes' is very narrow. Most of the pieces seem to have sprung from an obsession of one sort or another—a bit of harmony, or a rhythm, or a colour-sensation that keeps dinning in the composer's consciousness, allowing him no peace until he has turned and re-turned each facet of it to the light. Many of the pieces reveal that curious low physical vitality that is characteristic of so much of Debussy's music: as the ideas evolve we seem to be watching some heavy sleeper struggling to burst the thick veils of a dream that holds him half-paralysed. As I have already pointed out, there is little humanism in the work of this last period. When he sought relief from the pictorial and the atmospheric that occupied him so much in these last few years it was not in the music of feeling but in the music of fun and frolic and irony. It was as if in squeezing the eloquence and rhetoric of Romanticism out of his soul he had squeezed out at the same time the larger and warmer humanity of it. In his desperate resolve not to wear his heart on his sleeve he almost forgets that he has a heart at all. He has a quick, amused eye for the oddities of life, especially if they can be expressed in brusque, jaunty rhythms: this is the style he exploits so pleasantly in the 'Golliwogs' Cake-Walk,' from the 'Children's Corner,' and the 'Minstrels' of the first book of 'Préludes.' When he is in the right humour,

he can make delightful fun of academic solemnity, as in the 'Doctor Gradus ad Parnassum.' But too often his fun is heavy and laboured. He begins the Study 'Pour les cinq doigts, d'après Monsieur Czerny' (the first of the 'Douze Etudes') with a smile—how delicious is that little touch of the A flat in the five-finger exercise in C major!—but soon settles as stolidly into the business of being funny as if his living depended on it. He carries through the Studies in fourths and sixths with a sort of dull obstinacy that wearies us out. Occasionally, as in 'La Boîte à Joujoux,' we wonder at the lack of humour that can keep him plodding on with such a pack of standardised musical jokes. Incidentally we notice how restricted was the circle of his very original perceptions. Once he has hit upon a contour or a piece of colouring as the expression of one of his fundamental moods, he will cling to it for the rest of his life. It is for this reason that many of the later works seem to be full of quotations from the earlier works; it is for this reason that the atmosphere of the toy-shop in 'La Boîte à Joujoux' seems like a slice out of the atmosphere of the wood in 'Pelléas et Mélisande.' And we cannot help regretting that partly from natural disposition, partly, one fears, from a too consciously obstinate revolt against 'German' expressiveness in music, his later music is mostly, with the exception of the song 'Noël des enfants qui n'ont plus de maisons,' so strangely non-human. When he looks on humanity, it is from an angle or through a glass that gives it a grimace and a limp: the 'eccentric' General Lavine, the laboriously humorous Mr. Pickwick, the Golliwog, the puppets of the toy-shop, the rag-time dancers, these are the twisted types to which he resorts when he turns for relief from quasi-cataleptic visions of melancholy heaths and fogs and sunken cathedrals and dead leaves and fairies dancing in the moonlight. It is a strange last chapter in a great artist's life. What had his heart been doing all these years?

While his technique sometimes failed him, as we have already seen—the Violoncello Sonata consists mostly of a fog opening now and then and giving us a momentary glimpse of ravishingly beautiful country—it has to be admitted that it often showed much variety and a power to adjust itself to circumstances. After the tortured attitudinising of the 'Douze Etudes' it is a surprise to light upon the delicious texture of the Violin Sonata and the Sonata for flute, viola, and harp—a texture that has the combined delicacy and strength of fine porcelain. The works are very slight—Debussy can hardly operate on any but a miniature scale*—but they are singularly in keeping with the souls of the instruments. This is particularly true of the first two movements of the Sonata for flute, viola, and harp: the melodies seem born out of the very genius of the instruments, and, on its smaller scale, the texture is as new and as cunningly interwrought as that of the orchestral 'La Mer.'

It may be, of course, that as yet we have not the complete Debussy; he may have written during the last ten years one or two works which, when published, will give the *démenti* to some of the opinions here expressed, especially that of his later insensibility on the humanistic side. But at present we can only judge him from what we know of him; and for all his originality—an originality that we appreciate more the more we study him—he leaves us with a slight sense of disappointment. The great wave of his

music of the middle period, that seemed as if it had only to gain a little more strength to carry everything before it, broke in the third period upon an immovable rock—the rock of his predestined, unsuspected limitations and of his deliberately-cultivated self-will; only isolated wavelets struggle forward here and there, strangely beautiful and eager. More true of him than of any other composer would be the epitaph: 'He led us to the frontiers of the Promised Land he himself could not enter.'

PRINCIPLES OF MODERN COMPOSITION.

BY G. H. CLUTSAM.

(Continued from July number, page 309.)

The roots of the remaining sevenths in the minor scale are, as I have implied, precisely those of the corresponding dominant chords in the paralled major:



The first chord in (a) is an eleventh with minor ninth and flattened fifth with a natural resolution to either the major or minor triad on the fifth below its root, which is the dominant of the particular scale we are considering. The second chord is a thirteenth, but the displaced fifth (the B) as far as this scale is concerned, only permits a satisfactory resolution to the major triad. The 'pull' is in force urging a return to the original tonality, a tendency that the presence of the leading-note emphasises. In (b) we are still further away from the tonality in the ascending cycle of fifths—the 'pull' downwards is like the first chord in (a), further accentuated by the flattened fifth—E flat. In the exposition of the corresponding chords in the major scale, I pointed out that as a matter of practice 'the only interval in either the chord of the thirteenth or eleventh that obstinately disowns its family when suspended or otherwise delayed an appearance is the third,' and the same modification of the law applies to the dominant chords in the minor scale system. The seventh, it will have been remarked, is present in each of the foregoing chords, and the third is inferred, but a good and sound rule might be formulated as a general feature in the management of all extended dominants. *If the fifth and thirteenth be present in any one chord, then the third is invariably displaced by the eleventh.* As an example of the idea, in the following (a) is a perfectly sound structure:



while (b) is not admissible. The distinction is one of resolution connected only with the scale-system, and a curious point is involved. (a) in Ex. 131 cannot be directly resolved to the triad on its fifth below satisfactorily:



* The ballet 'Jeux' is perhaps an exception. I know the work only from the score; but it seems to me to have a continuity and a certainty that we do not as a rule find in Debussy's longer work. No doubt if we could see the music danced this favourable impression would be more than confirmed, for the story and the gestures would give a meaning to one or two passages of which, regarded as pure music, we cannot see the *raison d'être*.

Either the fifth D or the thirteenth its displacement, or both notes, must move to some other constituent of the pure dominant chord before the resolution is psychologically happy. The inevitable exception is shown in the last grouping :

Ex. 133.



The flattening of the A and E for minor scale purposes in no way affects the rule or the exception. With the chord (*b*) in Ex. 131 a direct resolution, by the actual, not the implied, presence of the third is demanded, and discountenances any prevarication with the fifth and thirteenth in conjunction, and one or other of these intervals is definitely displaced.

It may be argued by some close reader of these articles that the presence of the A natural as the root of the chord at (*b*), Ex. 130, is not consistent with the contents of the scale.

All scales are ruled by the dominants contained within them, but the minor scales, arbitrary arrangements of the major scales, are privileged in drawing on their parallel and relative majors simultaneously. The parallel minor *must* take consideration of its leading-note, otherwise its use can never be suggested. As an adjunct to its relative major scale it is served by that scale's particular dominants. C minor, for example, can draw upon E flat major as well as C major, and it is in this interchange that harmonic variety exists to a far greater extent in the minor than in the major scale system. Further, there are dominant chords common to the series of sevenths in both the relative and parallel minor scales that are subject to a different root in each. They are obvious in a comparison between the two series :

Ex. 134.



Where the leading-note—B natural—is absent in chords in (*a*), identically similar groups are present in (*b*), but their respective unindicated roots vary, as follows :



The essentials of all modulation are comprised in these and similar interchanges. Resolutions into tonalities closely associated with the scale system are not necessarily defined modulations. This close association is practically limited to those tonalities that are based on the dominants in the ascending cycle of fifths that have been indicated as essentials of the major and minor scale harmonies, *i.e.*, in the key of C—G, D, and A.

The link connecting the dominants comprised in the scale system is the third, which can be used as an octave, fifth, ninth, and thirteenth in the progression of the cycle of roots :



The thirds of each of these dominants can be restored to the actual scale-tonality as follows :



With a minor scale the third is equally effective in establishing coherence, but the progression commences a fifth lower in the cycle :



Each of these examples can be carried a degree lower in the cycle, but the sequence then becomes automatically altered. There must either be an arbitrary 'pull' back to the original tonality or a real modulation must ensue. One note or the other may change its character (the compromise of equal temperament), and the idea can be instanced in the following continuation of Ex. 136 :



In the contrapuntal era the chromatic sequence would generally be halted to recover the tonal equilibrium, as in this instance from a Bach fugue :

Ex. 140.



By-the-way, when any attempt was made in contrapuntal work to avoid the regular chromatic progression of the third of one chord to the seventh of the next (the natural sequence in all dominant progressions), some curious results were obtained. The impossibility of doing this satisfactorily is vividly exemplified in a well-known fugue of Bach. The subject is as follows :



with its answer :

Ex. 142.



The first half of the second bar provides one of the most effective examples of a false relation it is possible to conceive, considering the simple elements, and every repetition of the idea when further parts are added emphasises the effect as a hideous distortion of a natural harmonic principle. But then Bach was not so sensitive to the harmonic principle as he was to the polyphonic. If he sensed the one he allowed it to be controlled by the other, which is the inverse of the modern system.

(To be continued.)

DEBUSSY AS CRITIC.

Continued from July number, page 298.

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ON THE SYMPHONY.

When October's mist-woven curtain has fallen on the last Act of autumn's enchanting pageant, when Nature's scene-shifters have relegated the wings and rust-coloured scenes of the final apotheosis into remote space, the concert societies hasten to set their affairs in order and make up their symphony programmes for the re-opening of their annual season. It must be acknowledged that the one does not subvert the other, neither does the second spectacle equal the first. But there's no help for it, something must be done for the thousands of worthy folk who are anxious to spend a little sum of money representing a whole week's work on their Sunday amusement. Incidentally, we should remember that they are able to content themselves with a starvation wage.

On the whole our symphonic artists do not give a sufficiently lively attention to the beauty of the different seasons. They study nature in books in which it assumes a disagreeably artificial aspect and in which the rocks are made of cardboard and the leaves of coloured gauze. But music is very especially the art that is closest to nature and that can inveigle her with the greatest subtlety. In spite of their claim to be Nature's accredited interpreters, painters and sculptors can only give us a tolerably free and uniformly fragmentary interpretation of the beauty of the universe. They can appropriate and reproduce singly one of its many aspects, one of its moments: alone the musicians are privileged to capture all the poetry of day and night, of earth and sky, to reconstitute the atmosphere, to give rhythm to nature's mighty pulsations. And we know that they do not over-estimate their privilege. Nature rarely evokes from them those lover-like accents that constitute the charm of certain pages of 'Freischütz'; more often than not their passion is satisfied with a vegetation that literature has dried between the leaves of its books: it sufficed Berlioz all his life. He had a strange propensity for exercising his nostalgia in and around an artificial-flower shop.

Music in our time has managed to evade the romantic eccentricity of this literary outlook, but it has other weaknesses. Its special predilection for the mechanical arrangements of landscape may have been noticed lately. It would be manifestly unnecessary to return to Jean-Jacques Rousseau's naive aesthetic, but all the same the past can give us a few sensible lessons. We need to take example by certain little pieces for clavichord of Couperin; they are admirable as models of a grace and a naturalness that we have completely lost. Nothing can make us forget the evasively voluptuous perfume, the refined unavowed perversity that floats artlessly around the 'Barricades mystérieuses.'

Let us frankly acknowledge that the art of expressing oneself symphonically belongs to the category of things which cannot be learnt. No Conservatoire or Schola is in possession of the secret. The stage offers many excellent resources to the perplexed musician in the way of gesture, ejaculation, movement; but pure music will not afford him any help in his difficulties. Unless one possesses within oneself the gift of evocation it is best to give up the attempt at once. And besides, whence do we derive our country's symphonic music? What is the heredity that inclines us towards this mode of expression? With extreme docility, our composers have sought inspiration, in the first instance, from Liszt's symphonic poems and then from those of Richard Strauss. Observe also that all their attempts to emancipate themselves have been severely repressed. Whenever they tried to shake off the yoke of tradition they were recalled to order. They were overburdened with sublime examples: Beethoven—who in matters relating to criticism ought to be permitted to take a well-earned rest—Beethoven was called to the rescue. Terrible verdicts were pronounced by stern judges, in the name of classic rules of construction, the most elementary workings of which they were ignorant of. Are they aware that no one carried freedom and fantasy in composition and form further than Bach, one of their own lawgi vers?

Why, also, will they refuse to comprehend that it is not worth while to have had so many centuries of music behind us, and to have reaped the advantage of all this magnificent intellectual inheritance, merely in order to make feeble attempts to rewrite history? On the contrary, is it not our duty to seek a symphonic formula suited to our times, one that progress, audacity, and modern acquirements exact? The century of the aeroplane has a right to its own music. The defenders of our art should not be permitted to remain stationary at the base of our army of pioneers; they must not be outdistanced by clever mechanicians.

Dramatic music is very specially concerned with this transformation of symphonic manners and customs. Its fate is linked to that of pure music. At present it labours under disadvantages because the Wagnerian ideal has been wrongly interpreted, and endeavours have been made to derive a formula from it which is distasteful to our race. Wagner is not a good professor of French.

We should endeavour to purify our music and to give it freedom. Let us try and make it less ornate. Let us be on our guard lest we stifle emotion under an accumulation of motifs and superposed designs. How can we convey an idea of its beauty and its power if we are preoccupied with a quantity of small details of composition, and if we have to maintain an impracticable discipline among a swarming pack of little themes that are tumbling over one another in their haste to bite the heels of the poor sentiment which readily seeks safety in flight? As a general rule, an artist tries to complicate a form or an idea when he is at a loss for something to express.

But especially must we convince ourselves that our compatriots do not care for music. Composers do not feel themselves encouraged to enter the fray or seek for novelty. Music is not liked in France: if you do not believe it, just listen to the tone of the critics when they speak about music! They seem always to be trying to gratify some secret spite, some deep-rooted hatred. These feelings are not peculiar to this epoch. In all ages beauty has been resented by some people as a secret insult. Instinctively they feel the need to avenge themselves by endeavouring to lower the ideal which has humiliated them. How far removed is this malevolent state of mind from the equitable beauty of a Sainte-Beuve, or of a Baudelaire, who was always a wonderful artist and a critic of rare understanding. However, we have still a means of reviving a taste for symphonic music among our contemporaries; let us adapt the cinematograph to pure music. It is the film—the film of Ariane—that will serve to extricate us from this troublesome labyrinth. MM. Léon Moreau and Henry Février have proved this lately with the greatest success. The numberless auditors who are bored by Bach's 'Passion,' or even by the Mass in D, will regain all their interest and all their emotions if the screen were to take pity on their distress. It might even be possible to reproduce the moments through which the composer had passed while writing his work.

What an amount of misunderstanding might thus be avoided! The auditor is not always responsible for his mistakes! He cannot always prepare his audition as he does a thesis; the normal life of a citizen is not specially adapted to the suggestions of æsthetic emotions. The composer would no longer be misconstrued; we should be rid of false interpretations, we should understand clearly at last the truth, the truth!

Unfortunately, we have too great a respect for our habits and customs. We shall not easily give up our traditional ways of being bored, and we shall always copy the same things.

Ah! what a pity it is that Mozart was not a Frenchman. He might then be more imitated.—*Revue Musicale S.I.M.*, November 1, 1913.

THE 'LONDONDERRY AIR.'

BY HENRY COLEMAN.

Of all the national tunes which have been rescued from oblivion during the last few years, chiefly through the efforts of such enthusiasts as Cecil Sharp, none has achieved such striking popularity as the old Irish tune known as the 'Londonderry Air.'

Since this very beautiful tune seems to be taking such an extraordinary hold upon the people—for hardly a week passes by without its appearing in some form or other on concert programmes—it may be interesting to notice some particulars about the air.

It has been described—I think by Sir Hubert Parry—as 'the most complete and perfect Irish national tune in existence,' and within the last few years a perfectly bewildering array of settings and arrangements has appeared.

The name of the tune seems to be unknown—and being Irish, of course it would not be printable without the Gaelic type—but it is now generally spoken of as 'Derry Air,' 'Londonderry Air,' or 'Irish Tune from County Derry.'*

The age of the tune is unknown, but, like all the songs of the people, it has been handed down through many generations. A Miss Ross, of Newtown-

Limavady—now called simply Limavady—seems to have been the first to write it down, and it was she who gave it to Petrie. Petrie printed it in his 'Collection of Ancient Music of Ireland,' published in Dublin in 1855.

I have been unable to discover what were the words or sentiments with which it was originally associated, but it may be taken for granted that all the words to which it is now sung are modern.

To those who do not know the tune, some idea of the importance of the 'Londonderry Air' may be gathered from the list of settings which I give below. This is complete so far as my own personal knowledge goes. If there are other settings, it would be interesting to compile a complete list.

1. Irish Love Song ('The Irish Song Book').
2. 'Emer's Farewell to Cuchulain.' Arr. by Stanford ('Songs of Old Ireland').
3. 'Danny Boy' Song (Boosey).
4. 'Would God I were a tender apple-blossom.' Song ('Minstrelsy of Ireland') (Augener).
5. Pianoforte Solo by Percy Grainger (Schott).
6. Chorus for unaccompanied voices without words. Percy Grainger (Schott).
7. String Orchestra or Quartet. Percy Grainger (Schott).
8. String Quartet. Frank Bridge (Augener).
9. String Quartet. J. D. Davies.
10. Violin or 'Cello Solo. G. O'Connor Morris (Hawkes).
11. Viola Solo. John Ireland.
12. Military Band, played by Royal Inniskilling Fusiliers.
13. Part-Song, S.A.T.B., 'Far Away.' T. R. G. Jozé (Novello). Part-Song Book, 857.
14. Part-Song, S.A.T.B., 'Emer's Lament for Cuchulain.' Granville Bantock. Part-Song Book, 1178.
15. Unaccompanied Anthem, 'O Strength and Stay.' T. R. G. Jozé (this is sung in St. Patrick's Cathedral, Dublin, and in Derry Cathedral).
16. My own setting for Organ Solo (Schott).

The following head-note appears with the tune in the Petrie collection:

For the following beautiful air I have to express my very grateful acknowledgment to Miss J. Ross, of Newtown-Limavady, in the county of Londonderry—a lady who has made a large collection of the popular unpublished melodies of that county, which she has very kindly placed at my disposal, and which has added very considerably to the stock of tunes which I had previously acquired from that still very Irish county. I say still very Irish; for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few, if any, counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved.

The name of the tune was unfortunately not ascertained by Miss Ross, who sent it to me with the simple remark that it was 'very old,' in the correctness of which statement I have no hesitation in expressing my perfect concurrence.

At the beginning of the volume (it was published as vol. i., but it was the only volume which ever appeared) is inserted a slip containing the marks for speed which are placed at the head of each air. It is headed, 'How to find the time in which each air is to be played,' and explains how those who do not possess a metronome should measure a cord the number of inches indicated before each piece, and should tie a weight to the cord, and that this cord will swing evenly, and so they may gauge the speed exactly. This explains the curious *tempo* indication,

● = pendulum 24 inches.

* It is not generally known in England that Derry was the old name for Londonderry.

The collector does not give any instructions to those who do possess a metronome. Doubtless in his day he could not presume that many persons had access to that instrument.

Miss Honoria Galwey, of Londonderry, who has done so much towards collecting the national airs of Ireland, tells me that the tune now known as the 'Londonderry Air' belongs as much to County Donegal as to County Derry.

Dr. Annie Patterson remembers the tune in the West of Donegal from her childhood, and says that it was common over the whole North-West of Ireland. The words seem to have been descriptive of a penitent

confessing to the priest, and all that remains of them are the words 'O shrieve me, father.' These words, in Irish, constitute the name of the tune, as Miss Patterson remembered it; but it is possible that in different parts of the country different words may have been sung to the same air. This would account for the fact that Miss Ross did not know the words 'O shrieve me, father.'

Miss Galwey thinks that the harmonization in Petrie was probably the work of one of the Joyces, a very old Irish family well known for their work in connection with Irish literature and art.

THE LONDONDERRY AIR.

From the Petrie Collection.

$\text{♩} = \text{pend. 24 inches.}$
Andante.

NOTE.—The above, including the inner part and the bass, is as the music appears in the Petrie edition. Miss Honoria Galwey, of Londonderry, thinks that the harmonization was probably made by one of the Joyce family.

* An obvious misprint in the original omits the dot after this G in the melody part.

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THE OXFORD CHAIR OF MUSIC.

DR. H. P. ALLEN ELECTED.

We offer our heartiest congratulations to Dr. Hugh Percy Allen, M.A., Fellow and Organist of New College, Oxford, on his election to the Chair of Music in Oxford University, which was vacant owing to the resignation of Sir Walter Parratt (recorded in our March issue). Dr. Allen was born at Reading on December 23, 1869, and studied under Dr. F. J. Read. When only eleven years of age he was appointed organist of St. Saviour's Church in his native town. In 1884 he held a similar post at Tilehurst Church, his subsequent church appointments being Eversley Parish Church (1886), assistant-organist of Chichester Cathedral (1887), and Christ's College, Cambridge (1892), at which University he took his M.A. degree. In 1897 Dr. Allen became organist of St. Asaph Cathedral, a year later he went to Ely Cathedral, and in 1901 he succeeded Dr. James Taylor in the organistship of New College, Oxford, the appointment he so worthily holds.

He has conducted the Oxford Bach Choir for many years, and he also conducts the Choral and Philharmonic Society and the London Bach Choir. He is Director of Music at University College, Reading, and is on the Council of the Royal College and of the R.C.O. Since the War he has added to his activities the duties of Proctor. He farms his own land near Bosham, in Surrey, and is a member of the Royal Thames Yacht Club.

Occasional Notes.

A NEW (National and International) is a **MUSIC SOCIETY.** missionary body recently brought into existence for the highly laudable purpose of advancing the cause of British music at home and abroad. In the prospectus it is stated that no undue emphasis will be laid on any particular musical clique, party, or school of British music, and the Society will be free from any special connection with or interest in any firm of publishers or other business organization. The scheme of the Society is comprehensive, ambitious, and sanguine, inasmuch as it proposes to do a number of excellent things that will call for elaborate organization, persistent good management, and ample funds. A peculiarity of the constitution of the Society is that the committee of management is to consist (with one exception noted below) of musical amateurs, but professional musicians may become members of the Society and take part in the election of officers. It is not explicitly stated why the profession is excluded from the management, but it may be inferred that it is desired to avoid any suspicion of bias in favour of this or that composer or executant. Dr. Eaglefield Hull, the hon. director and secretary *pro tem.*, is the only member of the profession named in connection with the Society. A list of the first committee of management is given in our advertisement columns. As will be seen it includes some well-known amateurs, who we trust have resolved to devote much of their leisure to the development of the scheme. The office of the Society is at 19, Berners Street, London, W. 1. The full prospectus can be obtained on application to the secretary. We wish the Society every success. It will have to overcome not a little apathy, and probably for a considerable time will not be able to afford its members anything approaching all the privileges

mentioned in the prospectus. We venture to suggest that it would be better to promise less at first and to expand the activities of the Society gradually. We recall the experience of the defunct Musical League, which began so promisingly and enjoyed the most influential support, but which had to wind up chiefly because so few of its imposing committee were willing or able to give time continuously to its affairs.

IDEALS IN on June 27, Sir William Hadow
SCHOOL MUSIC dealt in his usual pungent style
TEACHING. with the 'Needs of Popular
Musical Education.' He com-

plained that music had too often been looked upon as 'audible confectionery,' and not as the analogue of fine literature. Much remained to be done to raise the educational status of music in elementary and secondary schools and in universities. Music should be taught differently in schools: it must not be placed in the position of an extra, nor suffered to consist mainly in the teaching of reluctant individuals to play the pianoforte badly. Even with the great difficulties of the current notation children could be taught correlation (that blessed word!) on simple lines of eye and ear as perfect as the correlation involved in reading a printed page. We could read and write without speaking the words aloud; similarly, we should be able to read a page of Beethoven as easily as a page of French. The Dalcroze system was extolled. By these and other means we should open up new horizons of artistic delight and give new opportunities for intellectual and emotional training crowned by a system of musical philosophy by which the whole world would become organic. One of the essential distinctions between good and bad music was that the latter did not mean anything. But meaning in music could not be explained in non-musical terms any more than a cathedral could be translated into Greek prose. The beauty of form was identical with the beauty of meaning, and great music had therefore even more power than great poetry to penetrate directly to the core of our intellectual nature.

Sir William Hadow's enthusiastic idealism is inspiring. He provides us with attractive objectives, but we hope we shall not be considered unappreciative if we say that it is much simpler to show us the top of a mountain than to enable us to climb its steep and rugged paths. How are the children in elementary schools, who must, under the only conditions at present in view, be taught music by the ordinary non-specialised staff, to be made able to read with their inward ear a page of Beethoven? We know that under tonic sol-fa training the eye and the ear (which, as the Irishman said, should walk hand in hand in musical education) achieve a good measure of correlation, but it is a far cry from what the best teaching in elementary schools achieves to the inward hearing of a 'page of Beethoven.' We know what excellent results are shown by such methods as that of Dr. Yorke Trotter, but it must be remembered that all the higher culture of ear demands the constant and highly skilful use of the pianoforte both by the teacher and the pupil. How are the reluctant pianists Sir William speaks of, and the great mass of children who will never touch a pianoforte, to be taught these fine things by a teacher who can only at best play a little? We say nothing of the time-table, that baulks us at every stage.

MUSIC NOT A LUXURY.

The possibility of the proposed Luxury Tax being imposed on books and music has aroused some alarm. The following letter on the subject appeared in the *Daily Telegraph* on July 6:

SIR,—The article in your issue of Wednesday last on the threatened application of the Luxury Tax to books will be very difficult, if not impossible, to answer. But do not all the powerful objections you advance to a tax on books apply equally (I am tempted to say in a greater degree) to musical publications, not only to such as are definitely educational, but also to the kind that have brought cheer, inspiration, incomparable solace, and uplifting to every class of the community? A cloud of witnesses could show that music has been discovered to be one of the great social assets of the war. Already the art, through the amusement tax, is contributing substantially to the State, and the portentous increase in the cost of paper and production has necessarily acted as a drag on its activities. Should it be further discouraged by being branded as a luxury? One could better understand a proposal to tax it on the ground that it is a necessity.—Yours very faithfully,

W. G. McNAUGHT.

The Musical Times,
160, Wardour Street, W.
July 4.

Church and Organ Music.

PROGRAMME MUSIC FOR THE ORGAN.

BY HARVEY GRACE.

(Concluded from July number, page 304.)

THE REUBKE SONATA.

Considered as pure music, the Reubke Sonata is so satisfactory that many of us concern ourselves little with its dramatic basis. Owing to its length, the final portion is generally played alone, and announced as 'Fugue from a Sonata on the 94th Psalm.' The inquiring listener will be at a loss as to which part of the Psalm is being illustrated. As signs are not wanting that some doubt exists even among players, a brief analysis of the Sonata may be useful.

The parts of the Psalm chosen for illustration correspond with verses 1, 2, 3, 6, 7, 19, 22, and 23 of the English Prayer Book version. Roughly the work is in three sections. The first ends on line 2, page 14, and may be regarded as dealing with the portion of the text ending with the words 'Neither shall the God of Jacob regard it.' The section following may be called the slow movement, and treats of the two verses 'If the Lord had not helped me,' and 'In the multitude of the sorrows,' &c. Then follows the *Finale*, a Fugue illustrating the words 'But the Lord is my refuge, and my God is the strength of my confidence.'

There remains verse 23: 'He shall recompense them their wickedness, and destroy them in their own malice: yea, the Lord our God shall destroy them.' What part of the Sonata is concerned with this? Surely not the *Più mosso* section of the fugue, as a hasty glance would suggest, but the *Allegro assai* of the last page, with its shattering double-dotted manual chords over a struggling, writhing bass:

Ex. 1. *Allegro assai.*



'He shall recompense them their wickedness': could musical setting be more apt?

As is natural in a pupil of Liszt, Reubke makes considerable use of metamorphosis of theme—not a Lisztian invention, as is sometimes supposed, it having been a favourite device of pre-Bach organ composers. Here is the Reubke theme, with three of its variants:

Ex. 2. *Grave.*



From the first four notes is derived the finely-sung page 8, opening:



The *Adagio* begins:



In the fugue subject:

Ex. 5. *Allegro. f*



we see the character of the theme changed from gloom and menace to confidence by the springing take-off, the upward movement of the eight crotchets, and the vigorous leaps of a diminished seventh. The fugue is rich in episodes—so much so, in fact, that the exposition over, we have more episode than fugue. But so admirable is the blending of the fugue with the free treatment that the result is as consistent as a canon. As a good instance of this consistency observe how on page 25 the fourfold repetition of the first six notes of the subject in the left hand is followed by chords delivered in such a manner as to give the menial effect of the eight crotchets of the subject. The eight minims marching up the pedal-board a few bars later are an augmentation of these crotchets, in answer to the opening of the subject delivered by the manuals. Note, too, on page 26 the effective use of the first few notes of the subject where the left hand and pedals deliver themselves thus:



Ex. 6.

under wide-spreading arpeggios. The Sonata abounds in such touches.

The remarkable success of this work seems to point to the Psalms as the source to which composers of programme music for the organ will do well to turn. Some of the shorter Psalms, e.g., 'The Lord is my Shepherd,' 'Out of the deep,' 'When Israel came out of Egypt,' and 'By the waters of Babylon,' lend themselves admirably to treatment of the kind. From a popular point of view they are more available than that chosen by Reubke, in that they are so much better known. The composer of a work on 'The Lord is my Shepherd' would need no programme notes to aid him in the delivery of his message; few of his hearers would be able to repeat the much-loved verses from memory.

ERNEST AUSTIN'S 'THE PILGRIM'S PROGRESS.'

We have seen that the most successful programme works are usually those in which the pictorial effects are general rather than particular. There are two good reasons for this. First, a too detailed scheme of illustration almost invariably results in musical scrappiness. Second, many of the effects are apparent only to those familiar with the music, or to such as have a copy thereof or a fully-annotated programme. This too-close following of the programme will no doubt strike some of us as being a bar to the complete success of Ernest Austin's Narrative Tone-poem, 'The Pilgrim's Progress.' The work abounds in delightful music, but unfortunately the composer feels called on to nip some of his happiest ideas in the bud in order to illustrate some fresh incident of his hero. Sometimes these illustrations follow one another so closely as to produce results that must be described as fidgety. Here are three specimen pages: 'With the rising sun Pilgrim's courage is awakened' (six bars); 'The momentary joy that fills his mind' (five bars) 'is crushed by the thought of the dangers he has encompassed' (eight bars); 'As Pilgrim reaches the end of the valley he looks back and surveys the scene' (twenty-six bars); 'Pilgrim reaches a little ascent, cast up on his path, and his past hopes are all mingled in a transitory mood' (twelve bars); 'While fearing the fulfilment of his ideal he looks forward and observes Faithful . . . upon whom he calls' (four bars); 'He appeals for companionship' (three bars), 'but Faithful dissents, and hurries forward' (five bars). This is perhaps the most restless passage, and I quote it in order to show the dangers that attend the too-faithful tone-painter. Having said this, let me hasten to add that the illustrations are generally convincing. When they fail, it is because the subject is one to which adequate musical expression can hardly be given. On the other side of the account are to be placed some long stretches of beautiful music—e.g., that depicting Pilgrim's yearning for a new and fuller life, which opens thus:



Delightful, too, are the Pastoral in Part 3, the final pages of Part 6 (with their flavour of Elgar), the stirring music in Part 5 descriptive of Pilgrim's journey, the sombre passages

in Part 4 associated with the Cross, and the charming opening of Part 2. Altogether, Mr. Austin has here given us a very remarkable work, so original and so well-written for the instrument that it is to be hoped he will write much more for the organ. I should add that so far seven parts of 'The Pilgrim's Progress' have been published. I believe there are three more to follow. The parts are to be had separately, and may of course be played as complete works. Descriptive analyses with music-type illustrations are supplied by the publisher, so recital audiences can easily follow the Pilgrim on his way. There is no doubt they will keenly enjoy their Bunyan thus vividly accompanied by Mr. Austin.

OTHER ENGLISH EXAMPLES.

Among other English essays in this direction must be mentioned the 'Recessional' of Alan Gray, one of a set of Idylls all of which have a poetic basis. The 'Recessional' is the most definitely programmatic of the series, and is conspicuously successful in that it not only faithfully illustrates Kipling's lines, but is also an impressive and well-knit piece of music. Excellent and very attractive too are the 'Summer Sketches' of E. H. Lemare, five short pieces entitled 'Dawn,' 'The Bee,' 'Cuckoo,' 'Twilight,' and 'Evening.' The last three are particularly good. The treatment of the cuckoo's call is so happy that those of us who are purely church organists will regret that the chant of that disreputable fowl is taboo so far as we are concerned. We dare not adventure beyond a hint at the nightingale. I say this despite the popularity of Handel's well-known concerto, in which the cuckoo is a mere detail, whereas Mr. Lemare's is the real article, insistent and unashamed. Moreover, in England, Handel's name is a guarantee that the music is sacred.

Another good example of tone-painting is Lemare's 'Rustic Sketch,' prefaced by a quotation from 'The Village Blacksmith,' and giving us the clink of the hammer and the flying sparks in graphic style.

ARNOLD SMITH'S 'THE SEA': 'STORM' MUSIC.

One of the most striking of modern English organ pieces is Arnold Smith's 'The Sea,' a vivid MacDowellish essay that deserves much wider recognition than it has so far obtained. It has a splendid climax. Perhaps if the composer had made it less difficult, introduced an occasional rumble on the pedal-board, and called it a 'storm'!

Which reminds us that the organ has for long been particularly favoured by the composers of 'storms,' though the best writers and the more severe players have condemned such works as a degradation of the instrument. We do not find, however, that Beethoven, Rossini, Spohr, Wagner, or any other of the classical composers who have given us orchestral bad weather have suffered in reputation as a consequence. 'Storms,' whether for orchestra or organ, should surely be judged on their musical merits instead of being condemned as a class. The modern organ is so well adapted for tone-painting of this kind, that all but the highest-browed among recitalists hope to find representative composers giving us 'storms' really worthy of the instrument. Readers who shudder at the suggestion should ask themselves whether they have been horrified at the *Finale* of the 'Pastoral Symphony.' If not, why not? And if Beethoven may rumble thus:



why should we frown on an organ composer who obtains an equally graphic effect? As a matter of fact the organist's thunder is generally the better of the two, and has the further advantage of simplicity, being produced by one foot or forearm instead of twenty or thirty pairs of hands. It must be admitted that organ 'storms,' so far, are a third-rate batch, in spite of their number. By the way, did Browning know that his idealized Abt Vogler toured Europe thrilling the gallery with a thunder-storm? Probably this was a more or less extempore affair, based on a scheme easily adapted to the needs and resources of the moment. The plan has long been followed by touring recitalists, and for this reason some of the most effective of 'storms' from a pictorial point of view

have never been published. Among recognized examples that of Lemmens is perhaps the best of its kind. It contains good writing, and if some of its pictorial methods are conventional, the composer is hardly to be blamed. After all, so long as chromatic scales are the most effective means for certain kinds of descriptive writing, we shall go on using them, in spite of their conventionality. Lemmens, however, employs them less than most storm-brewers, and only in the working up of the climax, at which point we have big chords and downward-rushing arpeggios used with fine effect. On the whole, despite some platitudinous passages, which make it about four minutes too long, the piece is well worth playing and hearing—which is more than can be said for some dull works that retain their places in the organist's repertory, apparently for no better reason than that they are fugal, or have a chorale for basis.

A long way below the 'Storm' of Lemmens come similar works by Lefebvre-Wély, Batiste, Claussman, and Wiegand. Is Lefebvre-Wély's 'Scène et Fantaisie Pastorales' ever played to-day? It really seems too puerile and naive for any, but the least sophisticated of audiences. Its directions as to the serving up of the thunder are very amusing. After three pages of cheerful triviality we have the 'Take cover' given by the first mutterings of the approaching storm. While the manuals continue their inanities, the player is bidden to 'Mettre le pied sur la Pédale du tonnerre; à défaut de cette Pédale placer le pied gauche sur l'Ut et l'Ut graves de la Flûte de 16 pieds.' A few bars later the left hand gets to work: 'Imitez ici le bruit de tonnerre en placent l'avant bras sur les basses du grand orgue en l'ondulant du coude à la main.' Twenty bars, and we have a double-bar, and in large capitals the warning 'ORAGE,' followed by chromatic scales over the 'Pédale du tonnerre'; forty bars later occurs a pause over the indication 'Tonnerre seul,' after which the right hand delivers a hunting fanfare. Apparently the sportsmen are rather venturesome, for under the first bar of the fanfare we read 'plus de tonnerre.' The fanfare is followed by a couple of silent pauses, which bring us to an Invocation (*voix humaine*). But even the devotions are not allowed to go uninterrupted. At the ninth bar the player is directed to 'faire un peu de tonnerre,' the 'peu' being no less than ten bars, at which point we have the words 'cesser le tonnerre.' The Invocation lasts for twelve more bars, its final cadence being disturbed by 'un peu de tonnerre.' A brief and banal bridge-passage leads to a resumption of the cheerful matter with which we began, but the storm is by no means over. First the composer orders 'tonnerre avec le pied et le bras,' and later the player is to 'continuer le tonnerre avec le pied.' A page and a-half later we have a full-close, a double-bar, and the 'All clear' is sounded by repetitions of the highest D on the keyboard with a 2-ft. stop, marked 'Imitation du rossignol.' A hymn-like phrase, reminiscent of Arcadelt's 'Ave Maria,' with *voix humaine*, another twitter from the 'rossignol' in *al.*, more *voix humaine*, a few bars of *ceste*, and the Scène is closed—not a bar too soon for most of us.

After this, one of the worst of 'storms,' it is pleasant to turn to one of the best—No. 3 of Henri Dallier's 'Six Préludes for All Saints,' a work not so well known in England as it deserves to be. The Preludes are founded on simple bell themes. 'During the Magnificat at the Solemn Vespers of All Saints,' says the author's preface, 'the tolling of the funeral bell announces the Office of the Dead.' This coincidence of the festive and the funereal he has attempted to express in music. He adds, 'The reader need not be surprised to find the "Dies Iræ" in No. 3. In the midst of the conflict of the elements that I have endeavoured to paint, the sublime melody is in its proper place.' The tone-picture is quite a miniature, being only about eighty bars in length. We meet, of course, with chromatic scales and the thunder pedal, but there are some original ingredients, and the chiming themes and the three phrases of the 'Dies Iræ' help to make a very vivid little piece. The rest of the collection is also of first-rate quality, the registration effects being decidedly novel.

GEORGES JACOB'S 'LES HEURES BOURGIGNONNES.'

But perhaps the most extraordinary French organ-work on a programme is Georges Jacob's 'Les Heures Bourguignonnes,' a set of twelve pieces after pictures by Maurice Léna. This

use of paintings as a basis is not so new as some of us may have thought. Did not that amazing charlatan-genius Albrecht Vogler compose a 'Last Judgment according to Rubens'? A well-known modern example is Moussorgsky's 'Pictures from an Exhibition.'

Jacob's 'Heures' are remarkable or skilfully-designed colour effects rather than for thematic originality. One might easily find in them material for a treatise on registration. Here are their titles: 'Lever de Soleil,' 'Le Réveil,' 'Le Départ du Troupeau,' 'Vendanges,' 'La Chanson du Berger,' 'Midi,' 'La Pluie,' 'Sous le Noyer,' 'En Revenant des Vignes,' 'Chanson de Pressoir,' 'La Ronde,' 'Tombée du Soir.' Each piece is headed by a descriptive paragraph. I quote a couple:

'La Pluie.'—Et brusquement, il pleut. D'abord quelques gouttes, larges et tièdes. . . . Sous l'averse qui ruisselle, sous le tonnerre, qui fait semblant de se fâcher, c'est parmi les vendangeurs la debandade générale. Gros rires des garçons, petits cris effarés des filles. Il pleut, il pleut; sauve qui peut!

'Sous le Noyer.'—Fuyant tous deux l'averse, ils se sont rencontrés—oh! par hasard!—sous l'abri du même noyer: et dans le soleil maintenant revenu, parmi le bon parfum de la terre mouillée, sourit, d'abord timide, puis s'attendrit, plus confiante, et se passionne et s'extasie la fraîche idylle du simple amour.

Obviously most of these pieces are for concert rather than church use. This being the case, it is a pity our leading concert recitalists do not seem to have come across them. A group of three or four, with helpful programme notes, including a translation of the headings, would be an interesting novelty.

It is impossible to give anything like a detailed description of this clever work. I must be content with mentioning the irresistible clucking of the fowls and the cockerow in 'Le Réveil,' the heavy tread of the shepherd, the bleating of the flock, and the tinkling of sheepbells in 'Le Départ du Troupeau,' the languorous warmth of 'Midi,' the effective use of the double pedal in 'Sous le Noyer,' and the Angelus and the little snatch of organ music from the village church in 'Tombée du Soir.' Good players with good organs should see these pieces. And, by the bye, when Sir Henry Wood next goes scoring, he might do worse than consider them. They would yield excellent material for his skill.

It will be seen from this article, which is by no means exhaustive, that the répertoire of the organ contains a considerable amount of programme-music, some of which is of first-rate quality. As a result of modern developments in the instrument it seems likely that organ-music of the future will become increasingly descriptive. This will be regretted by the more conservative members of the profession, just as similar tendencies in orchestral and pianoforte music were received with headshaking some years ago. In both cases, however, the final test will be the same: if the work is good music, it needs no further justification. True, in the case of the organ there is a definitely serious—even severe—tradition to be overcome, and if the instrument were used solely for the accompanying of religious exercises, very few of us would willingly run counter to this tradition. But whether we like it or not, the organ has long since become declustered, and is firmly established in the concert-room and picture-theatre. Will it suffer in prestige as a result? We do not find the status of the orchestra or pianoforte lowered since both have become regular features in places of amusement. Its increased secular use, together with the growth of church recitals and the striking freedom of choice shown in their programmes, must lead to a demand for organ-music the idiom and character of which will be the antipodes of that of the classical school. There should be a warm welcome for good programme-music. For church recital use the texts of our most popular hymns offer a field as yet hardly touched. The works based on them will of course increase their popular appeal, if, besides dealing with the words, they make use of the long associated with the hymns. The possibilities of such well-known psalms have been touched upon. I believe this is a great future for English organ music of a free and imaginative character. On such poetic bases as the

mentioned, plus the generally accepted lyrical and descriptive forms such as 'Spring Songs' and 'Storms' (why not?), organ composers of to-day and to-morrow can build up a repertoire that should enormously increase the popularity of their instrument, without necessarily detracting an iota from its musical or ecclesiastical dignity.

A WELSH DAY AT WESTMINSTER ABBEY.

On Coronation Day, June 22, a special service was held in the Abbey in aid of the Welsh Prisoners of War Fund. The King and Queen were unable to attend, but Queen Alexandra and Princess Victoria were present, and the Prime Ministers of Great Britain and Australia attended. There were also present many distinguished Welshmen, and a large congregation chiefly of natives of the Principality. The music was supplied by the band of the Welsh Guards, and the choirs of the Abbey and the Chapels Royal, associated with a special Welsh choir and the male-voice choir of the Guards. The first part of the service was entirely in Welsh, and included hymns to the tunes 'Aberystwyth,' 'Moriah,' 'Dies Iræ' (Joseph Parry), 'Cwm Rhondda,' 'Llanfair,' 'Dwyfor,' 'Ebenezer,' and 'Hen Wlad Fy Nhadau' (Land of my Fathers), the solo part in which was sung by Mr. Ben Davies. All these hymns had a very impressive effect, because the congregation sang not only the melody, but the alto, tenor, and bass parts. Other music used was the Magnificat and Nunc Dimittis in G, by Sir F. Bridge, Handel's majestic 'Zadok the Priest,' 'For all the Saints' (Dr. Vaughan Williams's fine tune), as a Processional Hymn, the Motet 'Remember this' (Sir F. Bridge), and the 'Peac of Wales,' a new hymn (in English) written by Bishop Boyd-Carpenter and set by Sir F. Bridge. The Welsh Guards Band played 'Ave Maria' (Bizet), 'In the King's Hall' (Grieg), 'Ymlyniad' (a Welsh Hymnal March), and Mendelssohn's 'War March of the Priests.' The first lesson was read in Welsh by the Bishop of Bangor, and the second lesson was read in English by the Dean. The Bishop of St. David's preached in Welsh from St. Matthew ix., 29, 'According to your faith be it unto you.' Sir Frederick Bridge conducted, and Mr. E. S. Roper, the sub-organist, was at the organ.

As briefly announced in our last issue, Mr. William Ellis has been appointed to succeed the late Mr. John E. Jeffries as organist and choirmaster of the Cathedral Church of St. Nicholas, Newcastle-on-Tyne. Mr. Ellis was born at Towlaw, Co. Durham. He began playing services at nine years of age, and at fourteen became organist of Old Elvet Wesleyan Church, Durham, and four years later organist and choirmaster of St. Nicholas Church, Durham. In 1894 he became organist and choirmaster of Richmond Parish Church, Yorkshire, a post which carried with it that of organist of Holy Trinity Church, Richmond, and of private organist and choirmaster to the Marquis of Zetland at Aske Hall; also that of music-master at Richmond Grammar School. In 1903 he was appointed sub-organist of Durham Cathedral, being the first sub-organist officially elected. In 1915 he accepted the post of organist and choirmaster of St. Margaret's, Durham, which he has been able to fill concurrently with the Cathedral duty. For ten years he was a pupil of Dr. Philip Armes, at Durham.

Dr. Henry Coward has been lecturing at a number of places of worship in the Sheffield district on 'Church praise, its needs, and how to meet them.' He draws forcible attention to the downward tendencies in choir efficiency that are apparent, and he contrasts existing conditions with those with which he was familiar near the end of the last century, when there were numerous efficient choirs conducted by an enthusiastic band of workers. He pleads for the re-establishment of singing-classes on the largest scale possible, and affirms his belief in the value of the Tonic Sol-fa method as affording the most simple and direct means of reaching the goal of sight-singing. The chief difficulties to overcome are apathy and a lack of appreciation of the musical needs of the Churches. He claims a great social value for the Church singing-class where both sexes can meet and satisfy their natural and proper gregarious instincts. It may be hoped that Dr. Coward's earnest missionary efforts will rouse the Churches to action.

Mr. George Tootell submitted some well-chosen programmes at a scheme of eight recitals played during June and July, at Kendal Parish Church. The items included Samuel Wesley's Concerto in D and Prelude and Fugue in A, Debussy's Suite originally written for pianoforte duet, Guillemant's theme and concert variations, Liszt's Fantasia and Fugue on 'Ad nos' and 'St. Francis preaching to the birds,' Handel's C minor Concerto, Lemare's 'Summer Sketches,' Franck's Finale in B flat, Moderato and Finale from Widor's eighth Symphony, as well as works by Bach, Mendelssohn, Elgar, &c. The centenaries of Gounod and E. J. Hopkins were duly celebrated at St. Bees Priory Church. Gounod's 'Send out Thy light' and his arrangement of the 'Old Hundredth,' were sung on June 16, and on June 30 Hopkins was drawn on for the entire service music and the anthem, 'I will wash my hands in innocence.' Mr. F. J. Livesey gave short organ recitals drawn from the two composers' works.

At the Organ Hall of the School for the Blind, Worcester, Cape Province, South Africa, on May 3, a very successful recital was given by Mr. Harry Greenwood in aid of St. Dunstan's Hostel, that splendid charity so familiar to Londoners. We learn from the *Cape Times* that the hall was crowded, and that £30 was realised. Mr. Greenwood (who is himself blind), prefaced each item with helpful comments. His programme included Bach's 'St. Anne' Fugue, Wolstenholme's 'Canzona,' Hollins's 'Spring Song,' Salome's Cantilène and Grand Chœur, Guillemant's Funeral March and Hymn of Seraphs, and Smart's Festival March. Songs by Wagner, Grieg, Dvorák, and Landon Ronald were sung by Miss Lettie Meiring, and Mrs. Greenwood recited.

Mr. John Connell, organist of the Town Hall, Johannesburg, continues to perform organ-music of the highest class. Recent programmes have included a Ciacona by Pachelbel, movements from the fifth, seventh, and eighth Symphonies of Widor, the Finale from Reubke's Sonata, Wolstenholme's Fantasia in E, Harwood's Dithyramb and first Sonata, Bach's 'Dorian' Toccata and Fugue, and Fugue in B minor, Mozart's Fantasia in F minor, Parry's Fantasia on 'St. Anne,' Rheinberger's seventh Sonata, Stanford's Sonata 'Eroica,' Franck's 'Pièce Héroïque,' and other notable works. We are glad to see that the fine Johannesburg organ is put to such excellent use.

Recitals of English organ music are becoming fairly frequent, we are glad to see. Mr. Alec Rowley gave two at St. John the Divine, Richmond, on June 12 and 19, playing the following: (i.) Overture, Kinross; Andantino, Frank Bridge; Caprice, Harvey Grace; Festival Toccata, Percy E. Fletcher; Prelude on 'St. Michael,' John E. West; Intermezzo, Hollins; Suite, Alec Rowley. (ii.) Solemn Melody, Walford Davies; Fountain Réverie, Percy E. Fletcher; Postludes on 'London New' and 'Old Hundredth,' Harvey Grace; March, James Shaw; 'The Holy Boy,' John Ireland; Scherzo in F, Wolstenholme; 'The Curfew,' Horsman; Requiem Æternam, Harwood.

Mr. W. Paget Gale, city organist of Dunedin, New Zealand, recently played Parts 5, 6, & 7 of Ernest Austin's Narrative Tone-Poem 'The Pilgrim's Progress.' (For a notice of this work see p. 353.) Parts 1, 2, 3, & 4 had been given at previous recitals. The New Zealand Press gave highly appreciative accounts of the performances. Mr. Austin's striking work received a fine interpretation, and aroused great interest.

Henschel's Mass in G, for eight-part choir, unaccompanied, was sung on June 18 at Westbourne Church, Glasgow (Mr. A. M. Henderson, organist and choirmaster). The composer conducted, and the work made a great impression on a large audience. There was a collection in aid of the Scottish Branch of the British Red Cross Fund and St. Andrew's Ambulance Association.

We have received particulars of interesting series of organ recitals for children at Pretoria and Auckland, given by Mr. John Connell and Mr. Maughan Barnett respectively. The schemes are dealt with fully in the current issue of the *School Music Review*.

Mr. Bertram Luard-Selby informs us that at the end of the Summer term he is giving up his work at Bradfield, Berks, and intends to reside with his son at Winterton Vicarage, Lincolnshire.

Mr. James M. Preston has just given a series of seven recitals at St. George's Church, Jesmond, Newcastle. Collections were made for various War funds, the fine sum of £136 16s. 1d. being raised.

Mr. Maughan Barnett has been re-appointed city organist of Auckland, New Zealand, for a term of five years.

Mr. C. H. Moody, of Ripon Cathedral, has been elected a member of the Musicians' Company.

ORGAN RECITALS.

- Mr. G. Victor Smith, St. James's, Wollaston, Stourbridge—*Allegro serioso* (Sonata No. 1), *Mendelssohn*; *Spring Song*, *Hollins*; *Le Cygne*, *Saint-Saëns*.
- Mr. H. S. Greenwood, St. Mary's, Burgh Heath, Surrey—*Prelude in B minor*, *Bach*; *Sonata No. 2*, *Mendelssohn*; *Marche Funèbre*, *Guilmant*.
- Mr. Harry Wall, St. Mary-le-Bow—*Largo and Fugue*, *Russell*; *Molto lento and Allegro giocoso*, *Saint-Saëns*; *Serenade*, *Lemare*; *Pæan*, *Julius Harrison*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—*Scherzo* (Sonata No. 5), *Guilmant*; *Toccata*, *Widor*; *Gothic Suite*, *Boëllmann*; *Fantasy-Prelude*, *Macpherson*; *Allegro moderato in F*, *Silas*; *Fugue on B-A-C-H*, *Schumann*.
- Mr. R. Walker Robson, Christ Church, Crouch End (five recitals)—*Prelude and Fugue in F*, *Buxtehude*; *Scherzo in F*, *Wolstenholme*; *Sketch in C minor*, *Schumann*; *Choral*, *Vierne*; *Toccata in F*, *Bach*; *Fantasia in E flat*, *Saint-Saëns*; *Finale from Sonata*, *Reubke*; *Idylle*, *Rheinberger*; *Gothic Suite*, *Boëllmann*.
- Mr. W. J. Lancaster, Bolton Parish Church—*Prelude and Fugue in C*, *Bach*; *'Verdun'* (Sonata Eroica), *Stanford*; *Sursum Corda*, *Elgar*; *Allegro* (Symphony No. 2), *Vierne*.
- Mr. Norman F. Demuth, Uxbridge Parish Church—*Fina'e*, *Hollins*; *'Idyll'*, *Lemare*; *Voluntary in A*, *Russell*.
- Mr. Willan Swainson, Queen's Cross Church, Aberdeen—*Fantasia*, *Frank*; *Madrigal and Canzona*, *Vierne*; *Preludes on 'St. Mary' and 'Martyrs'*, *Charles Wood*; *Prelude on 'Hanover'*, *Parry*; *'Carillon'*, *Faulkes*.
- The Rev. E. C. Monk, St. Andrew's Presbyterian Church, York—*Fantasia and Fugue in G minor*, *Bach*; *Offertoire*, *Guilmant*; *Meditation*, *Vincent*; *Toccata in D minor*, *Bach*.
- Mr. John Pallein, St. Mary's Cathedral, Glasgow—*Sonata in D minor*, *Rheinberger*; *Andantino*, *Mozart*; *Preludes on 'Our Father,' and 'To God on high,'* *Bach*; *Lied des Chrysanthèmes*, *Bonnet*; *Kieff Processional*, *Moussorgsky*; *Paraphrase, 'Laude Dominum,'* *Boëllmann*.
- Mr. G. Milton Whitehouse, Cannock Parish Church—*Concerto No. 1*, *Handel*; *Allegretto in B minor*, *Guilmant*; *Berceuse and Concerto*, *Coleridge-Taylor*.
- Mr. James M. Preston, St. George's, Jesmond, Newcastle—*Rhapsodie Catalane*, *Bonnet*; *Pastorale*, *Frank*; *Menuet-Scherzo*, *Jongen*; *Andante and Finale* (Symphony No. 1), *Vierne*; *Lament*, *Harvey Grace*; *'Verdun,'* *Stanford*; *Nos. 1, 5, and 10 from 'Les Heures Bourguignonnes,'* *Jacob*; *Pastoral*, *John Naylor*; *Scherzo-Caprice*, *Bernard*; *Fantasia on 'Hanover,'* *Lemare*.
- Miss Kate Cholditch Smith, St. Nicholas Cole Abbey (two recitals)—*Solemn Melody*, *Walford Davies*; *Toccata*, *Edwards*; *Pæan*, *Meditation*, *Funeral March*, *Coronation March*, *Rose March*, *Cholditch Smith*; *Andante*, *Coleridge-Taylor*.
- Driver C. E. Blyton Dobson, Central Mission, Nottingham (four recitals)—*Fantasia and Toccata*, *Stanford*; *Allegro*, *Stanley*; *Concert Toccata*, *Holloway*; *Forest Studies*, *Rideout*; *Concert Allegro*, *Mansfield*; *Fantasia in E*, *Lyon*.
- Corporal Leonard Brown, at Central Mission, Nottingham (two recitals)—*Fantasia*, *Garrett*; *Sarabande*, *Handel*; *Gounod programme: Processional March*, *Cavatina*, *Romanza*, *Allegro Pomposo*, *Berceuse*.

Mr. Bertram Hollins, at Beckenham Congregational Church—*Overture to 'Athalie'*; *Berceuse*, *Hanforth*; *Grand Chœur alla Handel*, *Guilmant*.

Mr. George Pritchard, St. George's, Altrincham—*Recit. and Finale* (Sonata No. 1), *Mendelssohn*; *Preludes on 'Melcombe' and 'St. Anne,'* *Parry*; *Melody in E*, *Rachmaninov*; *Scherzo Pastorale*, *Federlein*.

Mr. Chastey Hector, Brighton Parish Church—*Toccata in D minor*, *Bach*; *Meditation*, *D'Ervy*; *Sonata No. 6*, *Mendelssohn*; *Finale from Sonata No. 1*, *Guilmant*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn—*Grand Chœur in E flat*, *Guilmant*; *'Sicilian Mariners,'* *Lux*; *Fugue in G minor*, *Bach*; *March from 'Eli.'*

APPOINTMENTS.

Mr. Harold B. Osmond, organist and choirmaster at St. Peter's in Thanet to similar post at Holy Trinity, Coventry.

Miss Frances Shortis, organist and choir-trainer, St. Mary the Virgin, Soho, for the duration of the War.

Mr. Bruce Steane, organist and choirmaster of Combe Martin, N. Devon.

Obituary.

We regret to record the following deaths:

Lieut. ALBERT MIDGLEY, on June 18, aged twenty-six, from wounds received in action at the Italian Front. He joined the Army early in 1916, and served as a private in France in the Royal Fusiliers. In September, 1917, he received a commission in the Worcestershire Regiment, and in the same month he was married to Eileen Frances A. Clench, and he returned to the Front in March, 1917. He was a highly-promising young musician. He received his early musical education from his father, Mr. Fred Midgley, a well-known professor at Perth, N.B. He held an open scholarship for the organ at the R.C.M. during 1909-13, and at the time of joining the colours he was organist of St. Andrew's, Alexandra Park, London. We know that our readers will share our deep sympathy with Mr. Midgley and his family, especially in view of the fact that the elder brother of the deceased soldier was killed in the first battle of the Somme in the Summer of 1916. Mr. Midgley says: 'It is simply appalling that two strong men of sterling character and great promise should be rudely taken out of the world.'

JOHN A. DELANEY, at his residence, The Mall, Sligo, on June 15, aged seventy. Born in London, of Irish parents, in June, 1848, he went to Sydney, and having studied music under Mr. W. J. Corder, succeeded his master as organist of St. Mary's Roman Catholic Cathedral in 1871. In 1876 he was appointed chorus-master and pianist of the Opera House, Melbourne, where he remained till 1882, when he returned to Sydney as musical director of the Cathedral. In 1885 he succeeded Max Vogrich as conductor of the Sydney Liedertafel. Returning on a holiday to Ireland in 1898, he was appointed organist of St. Malachy's, Belfast. In 1900 he became organist of Sligo Cathedral, a post he held until his death. As a choir-trainer he was most successful, and one of his pupils at Summerhill College, Sligo, from 1900 to 1902, was John MacCormack.

JESSE FLINT, of Walsall, suddenly, on Sunday, July 7. He was organist of St. John's Church, Pieck, and was taken ill after the evening service on the above date. He had occupied this post since 1899. From 1891 until 1899 he was organist of St. George's, Walsall. Previous to that he had been organist of Christ Church, Bexley Heath, and Christ Church, Hendon; and amongst other appointments he had held was that of music-master at the Berkhamsted Grammar School.

EDWARD O'MAHONY, the Irish operatic basso, at Cork, on July 3. He had earned a high reputation in America for twenty years as a leading singer in grand opera.

ARRIGO BOITO.

BORN: PADUA, FEBRUARY 24, 1842.

DIED: MILAN, JUNE 10, 1918.

In our July issue we recorded with regret the death of Arrigo Boito. The following are additional notes on his career sent by our Italian correspondents:

ARRIGO BOITO.

This celebrated poet and composer passed away on June 10 at his residence at Milan, at the age of seventy-six. A few months ago he was stated to be declining rapidly in health, but there was no immediate apprehension. Nothing further had been reported, and it was supposed that his robust constitution had pulled him through. An internal complaint and angina pectoris precipitated the calamity. On June 10, at about eleven in the morning, he asked to be left alone, as was his wont all through his life, for purposes of meditation. A few minutes before noon he expired. He died in that solitude he prized so much, that meditative solitude from which he drew so much inspiration for his works. The news of his death spread like wildfire over this city, where he had lived for almost half a century.

Boito was born at Padua in the year 1842. His artistic life began at Milan at the age of eleven, and he had for fellow-students Alfredo Catalani, Amilcare Ponchielli, and Franco Faccio. Besides being a great composer, he was also a poet and writer of no mean standing. During the period of his studies at the Conservatorium here he wrote the verses of two patriotic songs and set them to music in co-operation with Faccio. One of these, called 'Le Sorelle d'Italia' (The sisters of Italy), saluted Hungary, Poland, and Greece. He left the Conservatorium in 1862, at twenty years of age, having gained his diploma of maestro and a prize of 2,000 lire with which he undertook an artistic pilgrimage to Paris, where he was presented to Giuseppe Verdi by Countess Maffei and also to Berlioz. He returned to Milan, where he became known as a musical critic, as a poet, and as a writer of comedies. In collaboration with Giulio Praga he wrote 'Le madri galanti' (The gallant mothers), which was represented at the Carignano Theatre in Turin in 1864.

There was a Garibaldian intermezzo in the life of Boito when, in 1866, he volunteered under Garibaldi and donned the red shirt along with Praga, Faccio, the son of Tommaso Grossi, and other patriots. He came through unscathed after fighting in the Trentino, and returned to his artist life. He then finished 'Mefistofele,' which he had commenced writing some years before. He conducted the opera himself at La Scala in March, 1868. It failed completely, because it was stated to be bordering on Wagnerism! The opera was a triumph at Bologna in 1875, after which it journeyed with success all the world over. Boito was a friend of Wagner's, and translated the latter's 'Cola di Rienzo.' He also wrote several libretti of famous operas, such as Pouchielli's 'Gioconda' (his nom de plume was 'Tobia Gorio,' which is but a simple interweaving of the letters of his own name). Boito purposely avoided writing libretti under his own name, in order that his works should undergo the fullest impartial criticism. He also wrote the libretto of 'Ero e Leandra'—for Bottesini, but set to music instead by Mancinelli—of 'Othello,' 'Falstaff,' as well as a 'King Lear' which Verdi was to have set to music. Later, in 1877, he published some poetic works in book form, including a poem entitled 'Re Orso' (King Bear). In 1878 he began working on 'Nerone' (Nero). The libretto saw the light in 1891, in book form. In March, 1912, he was made a Senator of the Kingdom of Italy, and he accumulated other honours in various parts of the globe, while the University of Oxford conferred upon him the title of 'Doctor Honoris.'

A great friendship bound Boito to Verdi. The librettist and composer thought, worked, and created together. No petty jealousies came between them to ruffle this confiding friendship. Extreme modesty was the characteristic trait of Boito's great soul. There has been much talk about his second opera, 'Nerone.' He rarely spoke about it himself. No one seemed, however, to know the exact truth about this opera—as to whether it was or was not completed.

Boito evidently sensed his approaching death when he confided to some intimate friends that 'Nerone' was indeed finished. For years had this opera of his been promised to the public; but in vain. Around it was woven a strange veil of hesitating mystery. It was rumoured that Boito would not hear of its being published during his lifetime for fear of its being unsuccessful and marring the glory and fame that he had acquired through 'Mefistofele.' This and other more or less fantastic stories did not upset his tranquil equilibrium. Yet those who had learned to appreciate Boito's every undertaking knew that 'Nerone' could but be another masterpiece. Boito believed in slow, nascent art, growing as Nature herself grows, developing and perfecting even as she evolves these attributes. When he had all but finished the opera some years ago—only the instrumentation was lacking, and this to him was the easiest task of all—he told Giulio Ricordi, of music-publishing fame, that he had 'discovered that he did not know music.' Whereupon he dived into a sea of extraordinary musical depth and fished about among old and new harmonies and polyphonic effects. The result of these severe studies was the news he whispered to his friends before breathing his last, "'Nerone' è finito" ('Nero' is finished). 'I would just like to touch up the orchestration here and there: a matter of two hours or so But he who had worked unflinchingly for years without ever taking a holiday, fully conscious of the duty he had assigned himself, steadfast before his own shrine of discipline, could not have just those two tiny hours at his disposal. The irony of it all! Yet 'Nerone' exists. It is ours. His death has not taken it from us, although it has taken the maestro. And the resurrection is near. When Europe shall have been liberated from the yoke and incubus of terrible war, this work surely will be a masterpiece, shining as a new star in a free heaven.

E. HERBERT-CÉSARI (Milan).

When in December, 1916, 'Mefistofele' was last presented at Rome, I wrote in the *Musical Times* (February, 1917): 'The composer has not written any other opera, but he has lived to see the work of his youth acknowledged as one of the musical glories of his native country.' Now, in 1918, I have two notes to add to that appreciation: Boito *has* written another opera; and—Boito is dead! His 'Nerone' will be a posthumous work, but it will not be, strictly speaking, a work of his old age, for for many years had the idea of the work evolved in the master's brain—to be exact, from such a remote date as 1878. And now the creator of 'Mefistofele' has passed, literally with a song upon his lips, and has left in his will instructions to his executor, Sig. Albertini, that his known intentions as to his 'inedited works' may be carried out in the best way possible, having regard to the means available. This last phrase accentuates the fact that Boito had schemed the 'Nero' in five Acts, which, having in mind the exigencies of the modern stage, he reduced to four. At his death these four Acts were entirely completed, with all the metronome signs, &c.; and it is hoped that the work will soon be staged.

Almost the last public act of Boito was to associate himself with the general appreciation of the life-work of Claude Debussy, sending to the director of the Bolognese Lyceum the following telegram, on the occasion of the commemoration held there:

It seems to me that to the commemorazione so nobly undertaken by the Lyceum, one should adjoin the signification of an affectionate homage to France in the field of art, and I willingly give my name to be added to the committee.

LEONARD PEYTON (Rome).

The prize offered by Mr. E. W. Marnock for the best original composition for pianoforte duet by a British composer, has been won by Mr. York Bowen. The adjudicators were Mr. William Murdoch, Mr. Richard H. Walthew, and the Editor of *Musical Opinion*.

Letters to the Editor.

THE HABIT OF PLAYING THE LEFT HAND BEFORE THE RIGHT.

SIR,—I notice in your answer to a correspondent in the July *Musical Times* that you give as a reason for the habit of 'Left hand before Right' in pupils' pianoforte-playing that 'we read from left to right, and chords are read upwards.' May I say that I do not think your explanation is by any means a generally acceptable one. During a good many years' experience of teaching pupils to play with an absolutely natural and relaxed hand and arm, I have discovered that the grievously universal habit of nervous tension of the muscles while playing is responsible for this lack of unity between the hands, as it is responsible for so many other abominations. The right hand being the one most constantly used for all energetic movements requiring grip and initiative, instinctively contracts at the moment of approaching the key, thus raising itself away from the pianoforte before finally falling to its note. The less disciplined and more natural left hand (which is always far more easily relaxed) sinks directly on to the key and thus arrives there slightly sooner than the right. In the case of runs and rapid-note passages the same explanation holds good, for the left-hand fingers are more loth to move upwards *far and rapidly* than those of the right hand, and, consequently, are down on their respective keys too soon. I have been borne out in my theory by discovering that a left-handed child will play with the *right* hand before the left, while I venture to think that your theory is made questionable by the following two facts:

- (1) In scale and arpeggio playing, when no chord as such is being read, the same fault prevails.
- (2) The usual instinct of a pupil while sight-reading chords is to read the *right-hand* part first.

Yours, &c.,
ENID PAYNE
(L.R.A.M., &c.).

High School Lodge, Monmouth.

BIBLIOGRAPHY OF DEBUSSY'S WORKS.

SIR,—The bibliography of Debussy's compositions and writings is certain to be a matter of increasing importance in the future, and it cannot be too accurately established now when their production and original performances are still vividly remembered by his intimates and immediate auditors.

The authoritative list of his works published in your May number is a valuable foundation for such a standard bibliography; but in spite of its claim to be final and complete it does not seem to contain any particulars of the incidental music composed by Debussy for M. Gabriel Mourey's drama, 'Psyché'—a work most probably of the period of 'Saint-Sébastien' and 'Jeux,' and of which little news seems to have reached England.

The reference to it in the Parisian press at the time of its production is:

'Psyché': Pièce en vers en 3 actes, de M. Gabriel Mourey, Musique de scène de M. Claude Debussy. Représentée chez M. Louis Mors, par 'le Masque,' les 1-3-4 Décembre, 1913.

This suggests a work of interest and charm, and one of sufficient importance to call for the notice of future bibliographers.

In the section of the published list devoted to 'Literary Works' there is a reference to an article by Debussy, 'Sur l'Etat Actuel de la Musique Française,' in the *Revue Bleue* for March 26 and April 2, 1914, but on turning to these numbers of the *Revue Bleue* they do not disclose any work by Debussy. There is an article by M.-P. Landormy which bears this title; but its only connection with Debussy seems on the face of it to be that, out of a total of sixteen columns, three-quarters of one column are devoted to an interview with Debussy—this being one among a number of interviews with prominent French composers.

Yours faithfully,
GORDON BOTTOMLEY.

The Shilling, Silverdale,
near Carnforth.

W. M. WATSON, SEN.—Your letter regarding Debussy does not open up any fresh view. We regret we cannot afford it space.

THE WAR AND EXECUTIVE MUSICIANS.

SIR,—It is a matter of much surprise to many people that although the age limit for military service has been raised, there are many young musicians going scot free, not even doing work of *any* national importance. Can you explain why this is the case? There are, too, many still in England actually better off than before enlistment, as they are free to accept engagements and yet are clothed and maintained by the Government. There is work for all who will do it. While concerts, &c., are kept up, people will go to them, but they are equally willing to give their money for the sake of winning the War, without any return for it. It is sad to think that many are giving their lives in the wear and tear of war while others have a really good time at home.

I am, Yours truly,
H. E. PURCHAS.

Chaudale, Ross-on-Wye.
July 2, 1918.

[Our correspondent in his letter mentions the names of several musicians. These we have suppressed, because no one is entitled to assume that any individual is not doing his duty and to demand explanations. We do not know why Mr. Purchas is not fighting, but we feel convinced that he has very good justification for remaining in this country. At the same time we can to some extent feel sympathy with our correspondent's views.—Ed., M.T.]

MORE NEWS FROM PALESTINE.

SIR,—On receiving my May copy of the *Musical Times* yesterday, I was much interested to see the two letters from Jerusalem. When first I read the Bagdad letter I thought of writing to you, but put it off and soon forgot all about it. I suppose I cannot dispute Mr. Dawson's claim to be the 'first British organist' to play on the organ in the German Stiftung, being myself merely an Englishman who plays the organ, and not one of the craft, but I played there at two services on December 16, 1917, and I do not think Mr. Dawson had then penetrated thither; further, I believe a Brigade-Major of my acquaintance had performed there before me.

I was called on by my Division to arrange and play at the Thanksgiving Services to be held in St. George's Collegiate Church (the seat of the Bishop) on the first Sunday after the British entry, and spent some time in trying to put the organ in trim. It is a two-manual instrument by Bevington, of Soho, and has a good tone, but was then in a hideously ciphered condition. Owing to some misunderstanding in official circles, however, the Thanksgiving Services were cancelled, thus depriving me of an interesting honour, and I walked over to Mount Scopus to see a friend at the Headquarters established in the Stiftung. I was just in time to assist at a church parade, where the organ was being manipulated by an artilleryman who had never touched an organ before. He dealt with the first three hymns, and yielded to me the last hymn and the voluntary ('See the conquering hero comes' seemed to me an appropriate ending). In the afternoon I officiated at a voluntary service in the same building. This organ was also ciphered, but I suppose Mr. Dawson had put it right, for when I played there again (in February) it was cured. It is a two-manual instrument of the regular German type, with heavy pedal stops and few reeds of poor quality. The diapason tone is good. The stops of the Swell and Great are on the opposite sides to those in England, an arrangement I found very confusing at first. Mr. Tonking will be sorry to hear the Swell is balanced. I think Mr. Dawson's 'tremendous echo' is largely accounted for by an extreme sluggishness of the organ action. The blowing apparatus is of course an up-to-date and improved version of that employed centuries ago in English Cathedral Music.

There are several organs in Jerusalem. Most of the Convents, &c., are supplied, and I am informed that the best is at St. Stephen's Monastery. I hope to have a chance of trying it next week, when I expect to spend a few days

Jerusalem. Where I am stationed there are only about thirty-five native Christians, but I have the pleasure of presiding at the (American) organ every Sunday morning. The music of the hymns, &c., is all printed backwards to correspond with the Arabic words, and as I generally transpose, it adds a new thrill to hymn-playing.

For secular purposes I have an excellent old Brinsmead, with a quantity of good music, partly my own property, partly the property (with the pianoforte) of an English doctor who lived here before the War. There are some fine violinists in Jerusalem, with whom I am getting into touch, and possibly one will visit me here shortly.

Yours &c.,

Hebron, Palestine,
June 18, 1918.

T. L. MARTIN
(Lieut.).

PEDAL TECHNIQUE.

SIR,—I have read with much interest and appreciation the suggestions made by your contributor, Mr. Herbert F. Ellingford. I gather that in principle he would use the heel on a more definite system than obtains at present, and thus avoid much extra exertion and bodily movement.

On two remarks I would comment. Mr. Ellingford says: 'The tyranny of the all-toe pedalling method . . . was, I consider, the outcome of the early straight boards.' Surely, Sir, the prevalence of the 'all-toe' system is due to historical facts of far greater antiquity than the introduction into England of the straight pedal-board. We were the last country to give pedals to organs, and pedal technique was developed years before us on the continent: *e.g.*, Buxtehude and Bach in Germany, Frescobaldi in Italy, Le Bègue in France, who wrote trios for two manuals and pedals (he died in 1702), to say nothing of the Dutch and Belgian organists.

In the course of my travels I have seen and played on many old organs; and on none of them, so far as I remember, has heel-playing been possible. The instrument on which Bach played at Arnstadt, where he began to make his wonderful reputation as an organist, was considered quite up-to-date in its day. Its console, bellows, and a few of its pipes are reverently preserved in the Rathaus of that town. It had two keyboards and a pedal organ of five stops, 16-, 16-, 16-, 8-, and 2-feet. I tried it with the help of the custodian, who blew for me. Its pedals were so short that heel-playing was quite impossible, and had evidently not been thought of.

In Spain I was invited to try the large organ of the Cathedral of Malaga, built, regardless of cost, in 1781. Its pedals (five stops) consist of twelve little wooden projections, five or six inches long, all on the same level, the sharps being coloured black to distinguish them from the naturals. Heel-playing was impossible.

In Italy I have played on many old organs that are still in full use. The pedals were invariably very short, and even when long enough for the heel were often placed at an angle rising from back to front similar to the angle of harmonium blowing pedals when at rest. Here again the heel was out of the question.

As a student I played Bach's Toccata in F on the old four-manual organ of the Nicolai Church, Leipzig, with its eighteen pedal stops. (This organ has now been replaced by a modern instrument.) Its pedals had the compass of thirty keys, not often met with in those days in Germany, and they were long enough for the heel. But the springs were so strong that it required great force to depress the keys anywhere behind the toe place, and I doubt if the heel was much used. My master did not encourage it.

I have also had access to modern organs in Germany, Italy, and Switzerland: in several instances I noticed that the pedals were radiating, or concave, or both, showing that the builders were influenced by the new English developments. It seems as if we English often lag behind other nations, and then go ahead of them when once we make a start: *vide*, for example, our aviation.

Mr. Ellingford, speaking of the pianoforte, says: 'With the five digitals of each hand a recognised system of fingering scales and arpeggios has held good for over a century.' Exactly so. But the finger-board arrived at its present form some four centuries ago. Yet it took nearly three centuries before a universally recognised system of

fingering was adopted. In my opinion the precise form of the pedal-board is not yet settled, though European nations, following the lead of England be it noted, appear to be gradually arriving at a consensus. When such a development has arrived, and has been in use a century or two, probably we shall agree to adopt some general system like that universally in use for scales and arpeggios on the pianoforte. Meanwhile I think it possible that Mr. Ellingford has made what may prove to be a valuable contribution towards this desirable consummation.

Yours, &c.,

C. F. ABDY WILLIAMS.

SIR,—My article on 'Pedal Technique' was based on analyses of the standard organ-playing and pedalling works published during the latter part of the 19th and the first fifteen years of the 20th century. At the time these works were being compiled the pedal-boards with which these works were concerned were, as they are even to-day, of varying scale, pattern, and compass; but none, I venture to think, were of such obsolete construction that heel-playing was impossible on them.

I quite agree with Mr. Abby Williams, in his valued comments on my article, that 'the prevalence of the all-toe system is due to historic facts of far greater antiquity than the introduction into England of the straight pedal-board.' But my remark that 'the tyranny of the all-toe method is the outcome of the early straight boards' does not infer that the prevalence of that system is due to the introduction of the straight board into England.

The traditional manner of the predominating use of the toes was handed down by Bach and his predecessors; and that tradition was so strong that the 19th-century authors referred to evidently could not throw it off.

This is why I contend that it is difficult to understand why the study by those authors (whether of English or other nationality) of the splendid Bach pedal passages did not disclose some form of systematisation, and also why it did not disclose the obvious use of the heels on the long keys as a natural law of pedalling.

Mr. Williams, in his comment on the pianoforte, says that 'the finger-board arrived at its present form some four centuries ago.' This is quite true. But did not Bach almost completely cover the whole gamut of pedal-work in his wonderful organ compositions, even as our own Shakespeare entirely traversed the whole gamut of human thought and feeling in his historical plays, comedies, and tragedies, at a period when the medium of producing these works (Bach on the organ, Shakespeare on the stage) was so utterly inadequate?

The 19th-century authors of organ-playing had pedal-boards on which the performance of Bach's pedal-passages could have been greatly simplified. The 19th-century actors and tragedians grasped to the fullest extent the more modern means of stage-production which they possessed; but I contend that the old tradition of pedalling proved too strong for the 19th-century organ-playing authors.

I quite agree with my commentator in his opinion that the pattern of pedal-board is not yet definitely settled. This point I have already discussed with eminent organ-builders, and I hope to give practical evidence of this in the future. But I cannot agree with Mr. Abby Williams that we need wait a century or two before arriving at some general system of pedalling formulae.

My Primer of 'Pedal Scales and Arpeggios' is designed for the pedal-boards in general use to-day (and there are many types); and my article on 'Pedal Technique' was written to prove the undesirability of the appalling chaos which still exists in the pedalling of scales and arpeggios.

I hope, Sir, you may be able to find room for this letter, so that I may not only answer Mr. Williams, but also thank him for his practical and courteous comments.—Yours faithfully,

HERBERT F. ELLINGFORD.

MR. CHASTEY HECTOR says: 'May I be allowed to express my thanks through you to Mr. Ellingford for his splendid article on "Pedal Technique." No doubt many students will be most grateful for his excellent advice.'

THE MANUAL 32-FT. STOP, ETC.

SIR,—Your correspondent, Colonel Dixon, makes an appreciative and interesting reference to the work of the late Mr. Thomas Casson, saying that he foreshadowed the use of 32-ft. stops on the manuals in some of his organ designs. May I point out that on page 554, vol. iii., of the second edition of Grove's 'Dictionary of Music and Musicians' there is a description of an organ standing in the concert-room of the Incorporated Academy of Music, Princes Street, Cavendish Square, built by the Positive Organ Co., Ltd., in 1909, from the specification of Mr. Casson, which has a 32-ft. stop on the Great manual? May I also express a heartfelt hope that in the future reformers and pioneers will find the world a little easier and pleasanter place to live in than some of them have found it in the past.—Yours, &c.,

J. MEWBURN LEVIEN

(Chairman, Positive Organ Co., Ltd.).

44, Mornington Crescent, N.W.-1,
June 25, 1918.

Reviews.

Willem Coenen's popular song, 'Come unto Me,' has been arranged for organ (Novello & Co.). Mr. West has effectively transcribed three of Schumann's 'Scenes of Childhood'—'Of Foreign Lands,' 'Dreaming,' and 'The Poet speaks' (Novello & Co.). 'A Thirteenth Century Prayer' (Novello's Parish Choir Book, No. 951) is so brief and unfamiliar that it may be quoted:

'Gesu! Prince and dear unseen Companion,
Perfect Love, so near to me,
Grant me courage to endure,
Keep me loyal, keep me pure,
Thy Knight Templar aye to be, Gesu!'

Dr. Harford Lloyd's setting, for solo or unison, eschews repetition of words, and is therefore brief. It is also appropriately simple and dignified.

The School Music Review and Competition Festival Record.
Vol. 26, June 1917 to May 1918.

[Novello & Co., Ltd.]

This volume should be very useful to all concerned in school music. It contains numerous articles by experts on vocal and instrumental topics. Valuable hints on school training are given in series of articles ('jottings from lectures,' as they are modestly styled) by Dr. J. E. Borland, the music adviser of the L.C.C., and pianoforte teachers will find great assistance in the fully illustrated series of articles on 'Pianoforte Examinations, Hints on their Preparation,' by a highly experienced teacher and examiner. Mr. Harvey Grace writes on 'Masters of Music,' and thereby provides material for teachers to give school lectures. Metronome rates for the 1918 Associated Board examinations are a feature. There are sets of examination papers on Theory Questions from various sources, and the answers are also given. Twenty-nine school-songs, of various grades, with the vocal parts in both notations, are given. A special feature is the Record of Competitions. From this it will be seen that although the Competition movement has suffered from the War, there is still a certain 'liveliness' that indicates a great future.

Weep no more. Madrigal for S.A.T.B. By Thomas Tomkins.
(*Musical Times*, No. 905, July, 1918)

[Novello & Co., Ltd.]

The compositions of this 17th-century composer are not so well known as they should be. This neglect is no doubt primarily owing to the fact that his numerous madrigals and anthems are not available in a popular form. But it may be that now that Tomkins has been discovered publishers will think it worth while to issue cheap editions. Thomas Tomkins was born at Gloucester in 1586, and he died at Worcester in 1656. He was organist of Worcester Cathedral

from soon after 1607 until his death. A collection of his Church music, comprising five services and sixty-eight anthems, was published in 1625. A previous publication (1622) included twenty-eight madrigals. 'Weep no more' is a beautiful specimen of this composer's grasp of the madrigal style. The third page is full of charm and fancy, and the end bars of the piece are a fitting close. The beauty of the composition, and the fact that, unlike most madrigals, this one is in four parts only, should make it very attractive to choirs.

In our June number, p. 259, a new Sonata by Franz Bridge should have been described as for 'violinello and piano forte.'

A NOTABLE NAVAL CONCERT.

We have before us the handsomely-printed programme of a concert given on board H.M.S. 'Benbow' in May last. It is an astonishing record of musical activity, and one that can be regarded with pride. The whole of the executive band, chorus, and soloists—were officers or seamen belonging to the crews of the 'Benbow' and H.M.S. 'Revenge.' The choral society consisted of thirteen first tenors, sixteen second tenors, fifteen first basses, and thirteen second basses, total, fifty-seven. The conductor of the choir was the Rev. H. Q. Lloyd, B.A., and the accompanist was Able-Seaman H. Davis, A.L.C.M. Officers, able-seamen, stokers, engine room artificers, midshipmen, gunners were all represented. The orchestra consisted of 7 first violins, 5 second violins, 2 violas, 2 cellos, 2 double-basses, flute, piccolo, oboes (2), clarinets (2), bassoons (2), horns (2), cornets (2), trombones (2), tuba, drums (2). These instrumentalists were double-handed members of the two ships' bands. The conductors were Bandmaster H. Lodge (H.M.S. 'Revenge') and Bandmaster H. E. Hardy (H.M.S. 'Benbow'). The orchestration of six of the numbers of the programme was by Surgeon N. P. Smith, R.N. The programme was as follows:

National Anthem.

Excerpts from Light Opera and a Medley—

'In England, Merrie England'	Edward German
'A Man and a Maid'	Charles P. Scott
'I hear the soft note' ('Patience')	Sullivan

The Choir and Orchestra.

March	'Pomp and Circumstance'	Elgar
(Including 'Land of Hope and Glory')		

Cantata for Male Voices (with Tenor Solo)	Dr. C. H. Lloyd
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Accompanied by the Orchestra.

(This is a setting of a poem from Kingsley's 'Hypatia')

Tenor Solo—Eng. Lieut.-Com. A. BERRY.

Overture	'Di Ballo'	Sullivan
Three Part-Songs (T.T.B.B.)		Elgar

(a) 'It's oh! to be a wild wind.

(b) 'After many a dusty mile.'

(c) 'Whether I find thee.'

Petite Suite de Concert		Coleridge-Taylor
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Choruses for Male Voices—

(a) 'The War Song of Dinas Vawr'	E. D. Rendal
(b) 'Boot and Saddle'	Granville Bantock

Symphony in F minor (The Irish)	C. F. Stanford
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(Movements 1, 2, and 4 played. The 3rd Movement requires a harp.)

Choral Pieces {	'Ye Shepherds'	Mazzinghi
	'Dame Durdan'	Harriington
	'A little farm well tilled'	Hob
Suite for Orchestra, from incidental music to	'King Henry VIII.'	Sullivan

Serenades for Choir—

(a) 'Good-night, my love'	Dr. Koven
(b) Watchman's Song	Pearson

National Rally, 'Rule, Britannia' (audience to join) .. Dr. Arne

Practically this is an all-British programme (Mazzinghi was born in London in 1765 and lived there all his life, and De Koven is a well-known American composer). The programme-book gave brief biographical particulars of the composers.

How happy the Lover.

PART-SONG FOR MIXED VOICES.

Words from "King Arthur" by JOHN DRYDEN (1631-1700).

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro non troppo e con spirito. mf mp

SOPRANO. How hap - py the Lov - er! How

ALTO. How hap - py the Lov - er!

TENOR. How hap - py the Lov - er, . . . the Lov - er! How

BASS. How hap - py the Lov - er!

Allegro non troppo e con spirito. ♩ = 120. mf mp

ACCOMP. (For practice only.)

cres. poco a poco.

ea - sy his chain! How pleas - ing his pain! How sweet to dis -

How ea - sy his chain! How pleas - ing his pain! How

ea - sy his chain! How pleas - ing his pain! . . . How sweet, how

How ea - sy his chain! How pleas - ing his pain! . . . How

This Part-Song may be sung in the key of A flat, if found more convenient.

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(1)

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "cov - er He sighs not in vain, he sighs . . . sweet to dis - cov - - - er He sighs not in vain, he sweet to dis - cov - er He sighs not in vain, he sighs . . . sweet to dis - cov - - - - er He sighs not in vain, he". Dynamic markings include *f* (forte) and *cres. poco a poco.* (crescendo poco a poco).

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: ". . . not in vain! For Love ev - 'ry crea - ture Is formed by his sighs not in vain! For Love ev - 'ry crea - ture Is formed by his . . . not in vain! For Love, . . . sighs not in vain! ev - 'ry". Dynamic markings include *mp dolce.* (mezzo-piano dolce) and *mp* (mezzo-piano).

na - ture! by his na - ture! No

na - ture! is form'd, . . . No

mp dolce. for Love ev - 'ry crea - ture Is form'd by his na - ture! No

mp dolce. crea - ture, For Love ev - 'ry crea - ture Is form'd by his na - ture! No

p

cres. poco a poco. joys are a - bove The plea - sures of Love, the plea - - -

cres. poco a poco. joys . . . are a - bove . . The plea - sures of Love, . . the

cres. poco a poco. joys, . . no joys are a - bove . . . The plea - - -

cres. poco a poco. joys, . . no joys are a - bove The plea - - -

cres. poco a poco.

sures of Love! In

plea - - - sures of Love! In

sures, the plea - sures of Love! In vain are our gra - ces,

vain are our gra - ces, In vain are your eyes, If Love you de -

vain are our gra - ces, In vain are your eyes, If

our gra - ces, In vain are your eyes, . . If Love you de -

vain are our gra - ces, In vain are your eyes, . . If

mf

In

mf

In

mf

In

cres. poco a poco.
spise! When age fur - rows fa - ces, 'Tis time to be wise, 'tis

cres. poco a poco.
Love you de - spise! When age fur - rows fa - - - ces, 'Tis

cres. poco a poco.
spise! When age, when age fur - rows fa - ces, 'Tis time to . . be

cres. poco a poco.
Love you de - spise! When age fur - rows fa - - - ces, 'Tis

cres. poco a poco.

f time to . . be wise! Then use . . the short *mp dolce.*

f time to be wise, 'tis time to be wise! Then use . . the short *mp dolce.*

f wise, 'tis time to be wise! Then *mp.*

f time to be wise, 'tis time to be wise!

f *mp*

bless - ing That flies in pos - sess - ing!
 bless - ing That flies in pos - sess - ing! *mp* that flies, . . .
 use, then use . . the short bless - ing That
mp the short bless - ing, then use . . the short bless - ing That

mp in pos - sess - ing! No joys are a - bove The plea - sures of
p No joys are a - bove . . The
 flies in pos - sess - ing! No joys, . . no joys are a - bove
 flies in pos - sess - ing! No joys, . . no joys are a - bove . . The

That

That

of

The

The

Love, the plea - - - - - sures of
 plea - sures of Love, . . the plea - - - - - sures of
 . . . the plea - - - - - sures, the plea - sures of
 plea - - - - - sures, the plea - sures of

rit.
f
rit.
f
rit.
f
rit.

Poco meno mosso. *mf.* *rit.* *f* *^*
 Love, the plea - sures of Love! . .
mf. *rit.* *f* *^*
 Love, the plea - sures of Love! . .
Poco meno mosso. *mf.* *rit.* *f* *^*
 Love, the plea - sures of Love, . . . of Love! . .
mf. *rit.* *f* *^*
 Love, of Love, of Love! . .
Poco meno mosso. *mf.* *rit.* *f* *^*
 Love, of Love, of Love! . .

rit.
f
rit.
f
rit.
f
rit.
f

MR. ERNEST NEWMAN ON THE BUST.

[Mr. Newman, we regret to say, has been indisposed recently. The following article (which we reprint with the kind permission of the Editor of the *Birmingham Post* and Mr. Newman) affords gratifying evidence of his convalescence.—ED., *M.T.*]

'THIS TOO, TOO SOLID FLESH.'

I have been re-reading 'Evelyn Innes' lately, and feeling more interested in the musical side of it than I expected to be after so many years. I should not like to say that Mr. Moore is really musical—perhaps his dissertations on music, which are often quite good, testify to little more than an excellent memory for conversation—but he comes much nearer than most literary men do to speaking of music in a way that strikes home to musicians. As a rule, the mere man of letters or the painter, when he talks about music, does no more than raise irreverent laughter. Thus Kandinsky, who is claimed by his admirers to be a 'painter of music,' one who, in his pictures, 'has broken down the barrier between music and painting,' and who talks confidently about music in his book, 'The Art of Spiritual Harmony,' tells us, in all seriousness, that 'Debussy has had a great influence on Russian music, notably on Mousorgsky.' Within the last few months we have had Prof. Rudmose-Brown, in his 'French Literary Studies,' telling us that in Verlaine's poems 'the words and rhythm combine imperceptibly with each other to leave in the reader's soul emotions as delicately ephemeral and vaguely elusive as those left by the melodies of a Mousorgsky or a Ravel.' Ravel may pass; but to speak of the delicately ephemeral and vaguely elusive art of a stark realist like Mousorgsky is much as if one should commend Zola for the spiritual half-lights of his filmy prose. After a little of this sort of thing it is pleasant to turn to such a piece of writing about music as Mr. Moore's description of the bit of Cherubini that Evelyn sings in the convent. 'In the music itself there is neither belief nor prayer, but a severe dignity of line, the romance of columns and peristyle in the exaltation of a calm evening. . . . Her lips seemed to achieve sculpture. The lines of a Greek vase seemed to rise before the eye, and the voice swelled on from note to note with the noble movement of the bas-relief decoration of the vase.' Of the two comparisons, I think the first gets closer to the secret of Cherubini. His art has little passion, perhaps little conviction, certainly 'neither belief nor prayer,' even in its religious moments; but there is a spacious, composed nobility about it, the nobility of the classic architecture we see in some of the 18th century landscapes.

What has chiefly interested me this time, however, in the reading of 'Evelyn Innes' has been Mr. Moore's too brief discussion of the physique of Evelyn. Sir Owen Asher is at first a little doubtful as to whether, even if her voice develops in the right way, she has the physical strength for opera. 'He looked at Evelyn and calculated her physical strength. She was a rather tall and strongly built girl, but the Wagnerian bosom was wanting. He had always considered a large bosom to be a dreadful deformity. A bosom should be an indication, a hint; a positive statement he viewed with abhorrence. And he paused to think if he would be willing to forego his natural and cultured taste in female beauty and accept those extravagant growths of flesh if they could be proved to be musical necessities.'

I myself am a child in these things; but I fancy that in these few lines, so sober in their science, Mr. Moore has written the tragedy of the prima donna. One of my reasons for wishing to have a kinema opera, with no music but the orchestra, is that then we might have a chance of getting Tristans and Isoldeas and Delilahs and Sentas who really looked their parts. When one comes to think of it, it is not more than half-a-dozen times in a lifetime that one meets with an opera-singer who is as convincing to the eye in a given part as to the ear. It needs now and then all the rare beauty of Caruso's voice to reconcile us to the figure he presents as Faust or José. In my own experience I can remember only Ternina who always looked, as well as sang, whatever part she took; though some of Jean de Reszke's impersonations, particularly his Romeo, live in the memory as satisfying perfectly one's ideal. What Mr. Moore calls the Wagnerian bosom is not specifically Wagnerian, though no doubt the Wagner heroines are the ones who specialise in

it. Prima donnas, before and after Wagner, who sang nothing but French and Italian music, have been known to present the same comfortable upholstery. On the other hand, some of the greatest of Wagnerian singers have been noticeable for the elegance of their figures. Ternina was a striking instance. Lilli Lehmann was a credible Isolde long after she was forty. And I open my 'Reminiscences of Angelo Neumann' again to look at my favourite portrait in the whole gallery of opera singers—that of Hedwig Reicher-Kindermann, who died in 1883 at the age of twenty-nine, and whom Neumann, who in his fifty years' experience had seen and heard all the greatest artists of the world, described as the greatest dramatic soprano of her generation. In the mere photograph one can recognise her as the ideal Brynhilda—one of those grandly planned yet beautiful women that gaze at us with their lovely eyes, half wistful, half heroic, from the pages of the Northern sagas. But Reicher-Kindermanns and Terninas are rare. The ordinary Wagnerian soprano is built on generous lines. The development of her voice to the power and endurance required for Brynhilda or Isolde seems to be inconsistent with her being content with that 'hint' of which Mr. Moore so delicately speaks. Some of them go even beyond the 'positive statement': I have seen some German sopranos in whom it became downright dogmatism.

Yet after all there may be compensations for these victims of over-nutrition, and for us. Unlike the reading of poetry or the exhibition of a picture, the performing of music is a matter of more or less violent exertion; and we are so constituted that the sight of a great machine in obviously energetic action has a good deal to do with the artistic impression made on us by the performance. A violinist may do the most difficult things in the way of double-stopping; but if he does them quietly and easily he makes no effect on his audience. If, however, he saws violently up and down across the strings—which is as easy as sawing wood—and at the same time convulses his body and tosses his mane, he is certain to bring the house down. It was probably owing to some such secret correspondence between the travail of the flesh and the delights of art that we owe the famous compliment paid by the late King of the Belgians to a well-known 'cellist who rather runs to stoutness. 'Mr. So-and-so! I have had all the greatest artists of the world at my Court; I have had Paderewski, Ysaye, Sarasate (the delighted 'cellist, 'Oh, your Majesty!'), I have had Godowsky, I have had Casals ('Your Majesty is too kind!'), I have had Liszt, I have had Rubinstein; and I assure you, M.—, that never, never in all my experience—('Oh, your Majesty!')—never, my dear M.—, have I had one who—('Your Majesty overwhelms me!')—never have I had one who has perspired like you!'

Alas that it should be so! That the practice of the most immaterial of the arts should have to be so often accompanied by these regrettable evidences of our materiality! But I cannot commend the King of the Belgians' way of putting it. They did this sort of thing much better in the 16th century. When Dr. Burney called on Philipp Emanuel Bach, the latter played the clavichord for him with all the animation due to so distinguished a listener. 'He grew so animated and possessed,' says Burney, 'that he not only played, but looked, like one inspired. His eyes were fixed, his under-lip flared, and drops of effluence distilled from his countenance.' I like that much better than King Leopold's way of conveying the same thing.

E. N.

THE GENEVAN PSALTER OF 1562

The 43rd Session of the Musical Association came to an end on June 18 with a paper by the Rev. G. R. Woodward on 'The Genevan Psalter of 1562; set in four-part harmony by Claude Goudimel in 1565.' He said that the germ of the Genevan Psalter was to be found in a metrical French version of Psalm vi. by Clément Marot, a remarkable man to whom French lyric poetry, as well as the Genevan Psalter, owed much. After a sketch of Marot's career and his versification of many Psalms, Mr. Woodward remarked that when these first appeared they were sung to popular airs alike by Roman Catholics and Calvinists. By his early death at the age of forty-seven the Psalter was left

who sang unfinished. It was completed by Théodore de Béz. There were about 120 varieties of metre employed by these two makers of the Psalter. The graceful metres and pleasing rhythms lent themselves to the melodists, and inspired and helped Bourgeois and his continuators in the adapting or composing of the various tunes to which the Genevan Psalter had been wedded from that day onwards.

The melodies were for the most part composed or adapted by Louis Bourgeois. Some were adaptations of ancient Latin hymns, others of popular secular songs. They were tuneful, vigorous, and diatonic, lying within easy range of the voice. There was no dull commonplace uniformity, or a long wearisome succession of minims, but the settings were agreeably varied by the use of semibreves judiciously placed, and by the use of syncopation. The tunes were all in imperfect time, and various clefs were employed to avoid use of ledger lines. Most of them were in the ancient mod. s.

Coming to Goudimel, the lecturer said he had the good fortune, about ten years ago, to discover in the British Museum a complete and trustworthy edition of his settings, printed at Delf in 1602. These harmonies are written by a great master, and represent his most mature work. They are simple, solid, and substantial. Settings were provided to each of the 150 Psalms, but where the same melody was sung to two or more Psalms, Goudimel gave, in addition to a plain setting, a more elaborate form arranged as a motet. Most of the settings gave the *canto fermo* to the tenor voice, but in seventeen cases the uppermost voice had it.

No greater proof of the popularity of the Genevan Psalter was needed than the number of editions the book had passed through. Mr. Doran enumerates about 837 editions, either of the Psalter or works bearing upon it, and printers then, as now, were unlikely to publish books unless tolerably sure of a good circulation. In Holland the Genevan Psalter was soon turned into Dutch, Marot and Béz's rhythms and rhymes being carefully observed and reproduced without alteration of a single musical note. These Psalms helped the Reformers far more than all Calvin's writings put together, and they were gladly taken up by the common people as well as by good musicians like Sweelinck. In Italy, in the parts bordering on France and Switzerland, and among the Waldenses, it was natural that the Genevan Psalter should find a second home, and it may be supposed gave a fresh impulse to the 'Laudi Spirituali' already in existence in Italy. Dr. W. H. Frere, in the Introduction to the *Historical Edition of Hymns Ancient and Modern*, has given a full and accurate account of the Genevan Psalm tunes which found place in various English and Scotch Psalters, and with much learning and remarkable candour has noted the principal alterations that Bourgeois and his continuators have suffered at the hands of Psalter makers. An honourable exception must be made in favour of the 'Vattenden Hymnal,' the editor of which had strictly adhered to Marot's metres and Bourgeois's melodies. The Genevan book consisted of Psalms in some 120 different measures, abounding in trochaic endings, these being plentiful in the French, Dutch, Italian, and German languages, but scarce in our modern English and Scottish tongue. Sternhold, Hopkins, and their contemporaries contented themselves with about eight metres only, most of these being in Common or Double Common measures. Sometimes, but rarely, English words were written tallying with the music note, but far oftener, even when the melody was correctly given, the words were wrongly accented. Sometimes a Bourgeois tune had been laid upon the bed of Procrustes, and then stretched out, now shortened. Often the rhythm had been needlessly altered. Of late years, compilers of hymnals, instead of taking Bourgeois's tunes and Goudimel's harmonies, had ignorantly or deliberately chosen debased English or corrupt Scotch forms of a Genevan tune and then, to make bad worse, had actually dressed up a 16th-century melody in a 20th-century style of harmonization. In 1572 Schedius made the Genevan Psalter better known in Germany and German Switzerland by his versification of fifty Psalms; the music was kept intact. The following year, Lobwasser translated the whole Psalter into German verse. Many of the Genevan Psalm tunes appeared in various *Gesangbücher*, and Bach had made use of a number of them.

Illustrations to Mr. Woodward's paper were sung by a quartet consisting of Mrs. Lester Jones, Miss Kate Mayes, Mr. Lester Jones, and Mr. Charles Page.

RESONANCE.

By AGNES J. LARKCOM.

[This lecture was delivered to the Society of Women Musicians, and should be read in connection with the article on 'The Art of Teaching Singing,' by Madame Larkcom, that appeared in our June number.—Ed., M. T.]

Resonance is defined by Tyndall as the 'reinforcement of a sound,' and it is impossible to overestimate the value of a clear understanding of the subject to every teacher of singing.

In Prof. Tyndall's treatise on Sound, he shows how every tone of good quality is the result of a blend of the fundamental note with certain overtones. Every sustained musical sound produced by voice, stringed or wind instrument, is more or less complex, so that when we listen to a full, rich tone, we are really enjoying the results of a combination of a great number of notes of different pitches. As white light can be split up into all the colours of the rainbow, so a perfectly beautiful tone could be resolved into all its constituent parts if we had the instruments by which to do so.

THE REINFORCEMENT OF OVERTONES.

The beauty of a musical sound seems to depend on the reinforcement in special proportions of the overtones which harmonize best with the fundamental note. A great part of the art of the teacher, and the study of the student of singing, is consciously or unconsciously directed to training the various resonators of the human voice in such a way that they shall be able to assume at will the shapes which are adapted to produce the quality which gives most pleasure to the ear, and best conveys the emotions which the singer desires to express.

THE RESONATORS

The resonance cavities, which for convenience I will always speak of as 'resonators,' may be roughly divided into two kinds—those which are fixed and unchangeable and those which can be varied and adapted at will. The first are, briefly, the hard palate, the back wall of the pharynx, the frontal sinuses, certain cavities behind the nose, and some even in the brain itself. Whatever the modifications in the quality of the voice which may be brought about by study and practice, there are always left characteristics which belong to each person which cannot be eradicated, and which in fact constitute the individuality of every human voice. The parts which are capable of modification in shape include the lips, tongue, soft palate, parts of the pharynx and cavities above the larynx, &c. These can be trained to produce almost endless varieties of shape and size, and if the powers which this adaptability gives are properly developed we can reinforce, enrich, and beautify our tones to an enormous extent, without in any way using greater energy or needing to exert any particular muscular effort. This is of course a very important aspect of the study of resonance, as one of the main needs of the professional singer is to avoid waste of energy and needless wear-and-tear.

AN EXPERIMENT IN RESONANCE.

In order to show you how favourable resonance amplifies and improves any tone, I have brought a tuning-fork and three glass tubes with me, and I will give you a simple demonstration. It is so simple, that I hope you will not be offended at my showing it to you. You see these tubes are of different sizes. If I strike the tuning-fork, and hold it in the air, you can scarcely hear it. There is practically *no resonance*. If I strike it again and hold it over No. 1 tube the tone is very slightly reinforced, and you can hear it plainly. Now I will hold it over No. 2 tube. The tone is much improved both in quality and power. Now I strike the fork again and hold it over No. 3 tube. This dimension suits the fundamental note exactly and the tone rings out, strong, full, and sweet.

What I want you to remark is that although we have three qualities and degrees of tone by these means, in all three the tuning-fork does *exactly the same amount of work*. The added fullness and strength are the result of something else working *sympathetically*, and if the teacher and student are wise and work on right principles they will when studying voice production, endeavour to train all the movable parts of mouth, throat, &c., to form cavities of suitable shape for

every degree of pitch and quality of vowel, so that these respond sympathetically like the tube to the tuning-fork.

Trained in this way each fundamental note produced in the larynx passes through a tube of exactly the right shape, which resounds harmoniously, and automatically enriches and beautifies the tone without effort or exertion on the part of the singer.

THE PROBLEM OF VOCAL RESONANCE.

The next question is, how best can we train the vocal organs so that they can respond instantaneously to the will and adapt themselves most favourably to the production of beautiful sounds? The exercises I suggested when speaking on the necessity for training the medium region of the voice, are the best to begin with. They include the exercises for general flexibility, and sustained notes on varying vowels used equally at every degree of pitch throughout the medium voice. Every quality which we think of as a vowel sound, is really the result of a certain shaping of the resonators. Each shade means that particular overtones are reinforced more than others. It is all a matter of modification. Flexibility of lips, tongue, soft palate, and throat are indispensable. Most exercises of diction also are helpful and improve resonance. The study of foreign languages ought to be encouraged. The different vowels, consonants and inflexions, with are met with in every language with which we are familiar or unfamiliar, are simply the results of modifications in the shapes of the resonators and articulating organs, and their study therefore induces greater flexibility and command of variety of tone.

The study of resonance then seems to resolve itself into a series of patient experiments. The student tries one quality after another until a satisfactory result is achieved. When the tone is good the attention should be directed to it. It should be repeated and fixed in the memory and practised until it becomes automatic. Some students learn readily from imitation, but every one should be trained to listen to her own voice and judge what is good and appropriate. This takes time and should never be hurried. Different vowels practised gently all over the medium of the voice will make the resonators flexible and amenable to the will. The soft palate is best exercised by breathing alternately through the nose and expelling the air through the mouth and vice versa.

TASTE IN TONE-QUALITY.

It is well to remember that the taste of the teacher has very great influence on the quality of the tone produced by her pupils. It is not so much that certain methods lead to certain results as that particular qualities are selected and encouraged. Hence some teachers' pupils are noted for brilliance of tone, some for sweetness, some fulness. It depends a great deal on the individual taste of the instructor, and not so entirely on methods, as people are apt to think. Personally, I have known some teachers who positively gloried in producing tone which appeared to me to be ugly and objectionable; but we all know it is useless to dispute about taste. We can never satisfy everyone, so the wisest thing is to try and give pleasure to as many as possible.

PHYSICAL OBSTRUCTIONS.

I should like to refer briefly to the difficulties which arise from physical obstructions—such as adenoids, enlarged tonsils, and kindred ailments. Good resonance is impossible if the cavities are clogged up. Colds of all kinds are fatal to brilliant tone; they interfere with the passage of the vibrations to the cavities behind the nose, &c., as well as by making the movable parts heavy and difficult to adjust. Health is always of prime importance, and fine tone is not likely to be produced unless all the passages are clear and free. Deep breathing and nasal breathing are of the greatest value, and once again we return to the importance of proper methods of breathing.

THE NATURAL PHYSICAL EFFECTS OF THE EMOTIONS.

There is still one more aspect of the subject of resonance which I think should be thoughtfully studied, and which I consider of great importance. It is the effect of the emotions on the physical condition of the individual. I have no doubt myself that every real emotion modifies more or less the shape and condition of the mouth and throat, and the effects are immediately apparent in the quality of tone produced.

Great artists are those persons who have the widest range of sympathies and the greatest capacity for reproducing

voluntarily the physical condition which results from the actual experience of the emotions they are endeavouring to express. We can, by careful study and thought, analyse the effects of emotion or states of mind on the vocal organs, and little by little build up the power of reproducing them.

INTUITION THE HIGHEST GIFT OF A SINGER.

Some highly-gifted artists are undoubtedly endowed with intuitive perception, and to such the more laborious analytical and synthetical methods are happily unnecessary. Intuition is to me the highest of all gifts, and is from the spirit and beyond our understanding. No amount of work or study will ever achieve what one flash of intuition can accomplish, but if we strive patiently and sincerely to develop our gifts and train our understanding, we can at any rate go a long way forward, and it seems to me that sometimes the earnest seekers after knowledge and truth are rewarded by occasional uprushes of intuition and inspiration, which might have seemed impossible before they entered on the thorny path of effort and breast the steep and rugged hill which leads to perfection.

NOTE.—Since writing the above, Mr. Daniel Jones, M.A., Lecturer on Phonetics, London University, has called my attention to an experiment he has recently made, by which some of the harmonics of the mouth can be isolated and reinforced. It is this: Sing a note on the consonant 'ng,' and while sustaining it move the lips about. The 5th, 8th, 10th, and even 12th can be plainly heard in turn according to the varying shapes given to the mouth. This experiment is particularly interesting to the student of singing.

MOZART, HANDEL, AND JOHANN ADAM HILLER.

By J. S. SHEDLOCK.

The following article is about an old work, an old church, and a conductor and a composer of the 18th century. The work in question is 'The Messiah,' an admission which will no doubt decide some readers not to proceed any further. Yet the story is unfamiliar, and, I venture to think, not lacking in interest.

The name of Johann Adam Hiller is remembered as the composer of *Singspiele* (i.e., short plays with incidental songs, &c.), which entitle him to be regarded as a forerunner of Weber. His music, however, is a thing of the past. Hiller, born in Prussia in 1728, showed early taste for music, so that while at the Kreuzschule, Dresden, he studied under G. A. Homilius, who had himself been trained by J. S. Bach. In 1751 Hiller attended the lectures at Leipzig University, and while in that city he became conductor of a musical society, the germ from which sprang the celebrated Gewandhaus Concerts. Thus he was a well-trained musician, also a man of a certain culture—not, however, the German *Kultur* of the present day.

Although much occupied with stage-music, Hiller also devoted time and attention to sacred music. Among various works, he arranged several oratorios of Handel. He touched them up so as to bring them more in harmony with the changes which had taken place in the composition of the orchestra since the death of the composer. Of a performance of 'The Messiah' in the Cathedral at Berlin, Hiller published an account, entitled, 'Nachricht von der Aufführung des Händel'schen Messias in der Domkirche zu Berlin den 19. Mai, 1786.' In it he remarks that 'by judicious use of wind instruments Handel's compositions may be improved,' and with that opinion reasonable musicians would agree; though few, if any, would regard much that Hiller added—also much that he altered—as judicious.

Something, indeed, *must* be added, for at times the accompaniments in that oratorio are little more than sketches. Again, the dry thorough-bass figures over the continuo (the line for the basses) are poor substitutes for the rich harmonies and figuration which they no doubt suggested to Handel when at the harpsichord during a performance.

* The oratorio, by the way, was given at Mannheim nine years before the Berlin performance. A notice in the Mannheim *Toucheblatt* states that only the first part was given because not a single person cared to endure any more of the dry music. Probably no attempt was made to supply what was missing. Mozart attended the rehearsal, but did not go to the performance. At that time he had no idea that he would one day be engaged in writing what are usually called 'additional accompaniments' for that very work.

All details in this notice refer not to the Berlin performance given in Italian, but to a special score which Hiller is said to have prepared for Leipsic, such a one as, he believed, 'Handel would have made had he lived in our days,' i.e., in the last quarter of the 18th century. At one of these Leipsic performances, in 1787, a native of Breslau expressed the hope that Hiller would pay a visit to that city. The latter, delighted at his success, went there and conducted the oratorio in the old Maria Magdalena Church on May 30, 1788. The choir numbered 250 singers, and the orchestra consisted of 52 violins, 11 violas, 12 cellos, and 12 double-basses, 10 bassoons, 11 oboes, 8 flutes, 8 horns, 4 clarinets, 4 trombones, 7 trumpets, kettledrum, clavicembalo, and organo maj.

In the church was left a score of Hiller's 'Messiah' which bore the name of Schlechthaupt as possessor. He was cantor at the church when Hiller came to Breslau. The score was evidently regarded as the one used by him, and one writer, Schäffer (see below), even refers to it as autograph. There was also an exact copy of Hiller's score, for the most part in Schlechthaupt's handwriting.

Now there were three distinguished musicians who compared the Hiller and Mozart scores, and found that there was a curious connection between them. Their names are C. F. Baumgart, former head-master of the Mathias-gymnasium at Breslau; Julius Schäffer, successor of Carl Reinecke, conductor of the Singakademie in the same city; and Hermann Schönfeld, music-director and cantor of the Breslau church in question. And all wrote the results of their examinations as follows:

Baumgart.—'Ein Falsum in Mozarts Messias Partitur' (a fraud in Mozart's score of 'Messiah'), which appeared in the *Niederrheinische Musik Zeitung* in 1862;

Schäffer.—'Fälschungen in die Bearbeitungen des Händel'schen Messias durch Johann Adam Hiller' (Falsifications in Mozart's arrangements of Handel's 'Messiah,' by John Adam Hiller), for the *Musikalisches Wochenblatt*, 1881; and

Schönfeld.—'Mitteilungen über Bearbeitung des Händel'schen Messias durch Johann Adam Hiller' (communications respecting the arrangement of Handel's 'Messiah' by John Adam Hiller), for the *Neue Zeitschrift für Musik*, 1903.

EX. 1.

Handel: Sure-ly, sure-ly He hath borne our griefs and car-ried our sor-rows, sure-ly, sure-ly He hath

Hiller: † Fürwahr, fürwahr Er trug un-sre Krankheit und litt un-sre schmerzen, fürwahr, fürwahr Er

In the above the lower staff gives Hiller's Breslau version, and the very same is in the published Mozart score. Unless one can believe that Hiller and Mozart independently made exactly the same change, the passage must have been put into Mozart's score by, or with the consent of, Hiller.

Schäffer, indeed, goes so far as to say that for anything in the Mozart score which is not in good taste Hiller is pretty sure to have been responsible. Very likely the addition of wind (flauto piccolo, fl. corni, fag., clar., and oboi) in the opening and closing sections of the 'Pastoral Symphony' is

EX. 2.

Handel: [Musical notation]

Hiller: [Musical notation]

Though Hiller's score will never be revived, it is worth preserving. Some day an opportunity may occur enabling us to discover further cases of tampering. None of the writers named professes to have made an exhaustive list. The unexpected often happens, and even Mozart's autograph and papers may be brought to light.

The late Prof. Prout, in the Preface to the full score of Handel's 'Messiah,' edited by him, refers, though only

Baumgart perceived that the soprano air 'If God be for us, who can be against us?' was (with exception of three notes to which reference will be made) exactly the same in both scores (Hiller and Mozart). Who then had prior claim? So far as time is concerned Mozart might have been the borrower, though a very unlikely thing for him; moreover difficult, seeing that the Hiller score was never published. Internal evidence however points to Hiller. To Handel's score is added a part for bassoon, and in a book of the words seen by Baumgart, against the solo in question was a note to the effect that 'it is very attractive owing to its beautiful expressive melody'; also that 'the bassoon part, largely taken from the violin part, together with other strengthenings, renders the solo more in keeping with the taste of the day.'

The object of changing three notes was evidently to turn harsh-sounding fourths into sixths. The simple alteration may have been made by editor, proof-reader, or, as will be seen, possibly by Hiller himself.

That Hiller added the bassoon part is, then, beyond question. But how, it may be asked, did the air with that addition find its way into Mozart's 'Messiah' score? A letter from Baron Swieten to Mozart, quoted by Otto Jahn in his Biography of the composer, will throw a little light on the matter. It is dated March 22, 1789, and begins thus: 'Your idea of turning the cold Aria into a Recitative is excellent, and being uncertain as to whether you have really kept the words, I send you a copy of them,' and he ends by saying he hopes soon to receive the Recitative. As the suggestion came from Mozart, one may I think take for granted that he carried out his idea. He died in 1791, and the score was not published by Breitkopf & Härtel until 1803.*

If the editor, E. F. Richter (whose name, by the way, is not given in that score), found it, he may have wondered why Handel's setting of the words was discarded. But during the year 1802, when the Mozart 'Messiah' score was passing through the press, Hiller was living in Leipsic, and was well-known to the B. & H. firm. He may therefore have suggested putting in the version of the air as he had arranged it for Breslau, or he may have been asked to revise the whole score. This may seem to be an unwarrantable assumption, yet, as we shall see, there is some ground for it. Schäffer offers a striking instance of Hiller's tampering with Mozart's score:

a case in point. Another is the putting four common chords in the place of Handel's rests in 'He was despaired.'

Schönfeld describes many liberties taken with Handel's text. In the chorus 'Glory to God' the concluding Symphony begins *mf*, then gradually gets softer, the last three bars being marked *pp*; moreover the last two notes rise to C and D in alt. These delicate bars evidently typified the gradual disappearance of the ascending heavenly host. Hiller, however, concludes with two loud chords.

One more specimen is given. The bars are the fifth and fourth from the end of the chorus 'His yoke is easy':

briefly, to the articles of Baumgart and Schäffer. He, however, said enough to show that he considered their arguments convincing.

* Schäffer wrote to the publishers advising them to bring out a new edition giving details of any papers or music which Mozart left, and which were placed at their disposal. No reply was received.

† German words important, because the first one, Fürwahr, taken from Luther's Bible, shows why he did not follow Handel's beginning on down beat; also shows reason for other changes.

MR. EDWIN EVANS ON MODERN ITALIAN MUSIC.

The subject Mr. Edwin Evans chose for his fifth lecture-causerie at Æolian Hall on June 28, was entirely new to London, and among the musical illustrations he provided there was not a single composition that, so far as we can remember, had been heard in London before. Even the names of the composers were almost entirely unfamiliar. If the music of the more progressive Italian composers has hitherto remained almost untouched by the constant demand for novelty, London concert-givers may be held blameless, for Italians themselves have been foremost in supporting the tradition that modern Italian music begins and ends at the opera. In fact, as Mr. Edwin Evans remarked, the difficulty confronting these composers had been exactly the opposite of that with which Russians, Frenchmen, and Englishmen have contended. These sought to liberate their music from foreign elements by drawing upon native sources of inspiration; but the tyranny the Italians had to overthrow was installed at home, and inspiration for the struggle was sought abroad. The founder of the movement was Sgambati, and down to Enrico Bossi its leaders found their models in the German classics. Since then they had learned from Russia, but more particularly from their Latin kinsmen, the French. All this extraneous material served its purpose in enabling them to emancipate their writing from the almost irresistible tendency to lapse into the facile lyricism of *bel canto*. This period of absorption and assimilation was now practically at an end, and individualities of a new order were beginning to assert themselves in the most uncompromising terms.

Mr. Evans had secured the collaboration of Signor Alfredo Casella, a brilliant pianist, a composer of outstanding significance, and the energetic secretary of the Società Italiana di Musica Moderna, in which these new forces are gathered. With the assistance of Messrs. Constantin Strosescu, André Mangeot, Emile Doehaerd, and Manlio di Veroli, Signor Casella presented a programme of very striking music which included two of his own works. The first of these, for pianoforte duet, is entitled 'Pagine di Guerra' and described as 'four musical films.' They were actually suggested by the cinema, and deal with war subjects, from the passage of heavy German artillery in Belgium, to wooden crosses in Alsace. It is not easy to describe such music. The romantic element plays practically no part in it, but the crude realism of Straussian methods is equally remote. Like many modern painters, the composer would seem to have pierced a veil of superficial ugliness and penetrated to a new æsthetic conception. Many will need time to follow him, but one need not hesitate to say that the effect he secures is extraordinarily powerful. If it is not always music as we have hitherto understood it, it is music that strikes home, and to which we shall have to accommodate ourselves. The same composer's 'Siciliana e Barlesca,' though a brilliant piece of writing, proved much more readily accessible.

Another very striking personality is that of G. Francesco Malipiero, whose orchestral 'Impressioni dal Vero' have attracted much attention, but on this occasion he was represented only by a pianoforte piece, one of his 'Poemi Asolani,' which are about to be published in London. He, too, is an uncompromising modernist with whom we shall have to reckon. Ildebrando Pizzetti, on the other hand, who contributed some songs to the programme, is a lyrical writer whose personality expresses itself in the melodic beauty of his vocal line. Ottorino Respighi, whose Violin Sonata opened the programme, and who was represented at Queen's Hall the other day by his Symphonic poem 'Fontane di Roma,' does not show in this work the same degree of independence of his various models, though his writing is brilliant and fluent. It is interesting to remember that he studied partly at Petrograd under Rimsky-Korsakoff; of this influence there remain traces, especially in his orchestral writing. Vincenzo Tommasini's 'Berceuse' for pianoforte, one of three pieces published in Paris, would have shown to better advantage had it found itself in less overwhelming company.

The youngest of this interesting group is Mario Castelnuovo, now in his twenty-third year. At twenty years of age he had already written two remarkable song-cycles, 'Stelle Cadenti' and 'Coplas,' the latter consisting of eleven very small pieces

taken from Spanish popular poetry. Two of these and a pianoforte piece, 'Il raggio verde,' were his contributions to the programme, and revealed a fascinating talent, not as yet fully developed but possessing quite an unusual degree of characteristic originality. It is not surprising that his associates are predicting a brilliant future for a composer who seems to have, as his birthright, many qualities which others have laboriously to acquire.

It is almost impossible to do justice to such an array of new music, or to express in words the wealth of musical ideas that jostled one another in a programme of such absorbing interest. One came away from it with a sense of having culpably neglected an entire province of modern music, which has already given proof of surprising fertility. As previously hinted, Italian musicians themselves must bear some of the blame for our ignorance. There are many of them in London. When has one of them come forward to prove to us that Italian music is not summed up by Puccini? It was left to the enthusiasm of a pioneer, and to the friendly co-operation of our visitor from Rome. In this connection it is perhaps advisable to mention that Mr. Edwin Evans, again in association with Signor Casella and others of the modern Italian group, is also contributing to make English music known in Italy. He has been instrumental in securing several performances of modern British works, notably one, at Turin last month, of John Ireland's second Violin Sonata.

CHOIR-TRAINERS' LEAGUE.

Dr. Percy Rideout read a paper before the Choir-Trainors' League, at their June meeting, on 'A link between the music of the Christian Church and the music of the Jews.' He developed the view that the 'idealistic impulse' is such a link. Carrying his hearers back across the centuries to the time of King David and earlier, he examined the probabilities as to what were the capacities of the stringed and other instruments of those far-off days for expressing this 'idealistic impulse.' Only two of the means available, namely, the human voice and the straight trumpet, could probably be regarded as the same in character now as then, and since the latter could be relied upon to produce the same harmonic sounds in these days as it did then, that fact would be of no sure guide in speculating as to what scales were possible for use in the Jewish music of that remote period. Although the harp and other stringed instruments had passed through modifications, it was possible to speculate very reliably that their tuning was founded on the natural notes of the trumpet. The status of the Jews was much higher in matters ethical and religious than the status of the nations surrounding them, and it could hardly be doubted therefore that their music, as the vehicle of expressing their religious views, would be of a correspondingly high order. The varied list of instruments used in their religious ceremonies indicated highly specialised methods of performance, and the music no doubt was also of a highly specialised character, and not what we should call 'barbaric.' The expression 'Selah' was dealt with by Dr. Rideout, and he accepted the opinion that it was intended to indicate the entry of the incidental music, or what we in these days should call programme music, and he regarded this as yet another proof that the music of the Jews was very far from crude. He concluded by claiming that Hebrew music is the ancestor of all later idealistic music, thus coming back to the title of his paper, 'A link between the music of the Christian Church and the music of the Jews,' that is, the 'idealistic impulse.'

A discussion followed, joined in by Capt. Burgess, the Chairman of the League, who tendered to Dr. Rideout the thanks of the Society for the trouble he had taken in the matter.

Dr. R. R. Terry, examiner in music at the National University of Ireland, delivered a lecture at University College, Dublin, on July 3, on 'The Use of Plain Chant in the Mass.' The lecture, under the chairmanship of Dr. Denis Coffey, was well illustrated by the splendid vocalism of four students from Clonliffe College. Incidentally, Dr. Terry claimed that Irish folk-music was the finest in the world, and impressed on his audience that when the English were at their barbarians, literature, music, and art flourished in Ireland.

THE ASSOCIATED BOARD.

The 29th annual meeting of the Associated Board was held at the Royal Academy of Music on July 17. Mr. Ernest Mathews took the chair. Amongst those present were Sir Alexander C. Mackenzie, Sir C. Hubert H. Parry, Sir Walter Parratt, Mr. Frederic King, Mr. H. Wessely, and Mr. Oscar Beringer. The secretary read the report, which stated that in 1917-18 in the United Kingdom the number of candidates entered for the Local Centre Examinations was 4,779, and in the School Examinations 30,879. The Exhibitions offered by the Associated Board last year for the United Kingdom were awarded to Maria Golbert (London Centre), pianoforte; Andrey V. Goldstein (London Centre), pianoforte; Mabel Linwood (Nottingham Centre), singing; Doris M. M. Thatcher (Exeter Centre), violin; Marjorie B. Edes (London Centre), violoncello; and Cyril L. Salmons (Leeds Centre), organ. Colonial Exhibitions were also awarded: in Canada, to Marjorie Kinniston Smith (Vancouver Centre), organ; and to Paolo O. Bascetta (Malta), pianoforte. Nine Exhibitions previously gained have been renewed for a further period of one year, and one for two terms only. It has been found necessary to provide additional accommodation, in consequence of the increase of the work to be done, the number of candidates entered annually having doubled since the present offices were taken. The Board has taken No. 14, Bedford Square, adjoining the present offices. The chairman, in moving the adoption of the report, laid special stress on the extraordinary and continued progress of the Board's work, in spite of the conditions under which it had to be carried on. He commented on the difficulties of carrying on the work overseas, and thanked the examiners who were doing this good work, despite submarine and other perils. Sir Walter Parratt seconded the motion, and the report and balance sheet were unanimously adopted.

THE GUILDHALL SCHOOL OF MUSIC.

The following scholarships have been awarded: Special Corporation (varying from £80 to £25)—Antoinette Trydell, Margaret Fairless, May Busby, Frank Sylvestre, Louis Bloomberg, Sydney Harrison, Kathleen B. McQuitty, Reginald Pickering, Geraint Williams, Eva Carden, Ivy M. Terry, Marie Dare, M. Mirsky; The Heilbut (Major) (£150 each, including maintenance)—Doris Ashton-Ball, Marjorie Claridge, Rene Maxwell, Cynthia Harris; The Heilbut (Minor) (£50 each)—Sylvia Van Dyck, Marjorie L. Hall, Alice K. Scarsbrick, Doris Godson; The Mercers' (£52 10s.)—Frank Laffitte; The Merchant Taylors' (£40)—Isaac Sisselman; The Melba (£31 10s.)—Renée Hamilton; The Drapers' (£31 10s.)—Dorothy Horne; The Carnegie (£23)—Reginald Purslove, Hedley F. Nicholas; The S. Ernest Palmer (£31)—Henry Stanley Taylor.

Y.M.C.A. APPEAL TO MUSICIANS.

Since the record of results in our June number, p. 268, the Fund has made considerable progress. Twenty-six firms, members of the Publishers' Association, sent £124 13s., and other donations received between May 11 and July 11 amounted to £62 6s. 6d., and fifty concerts and entertainments produced £370 5s. 2d.

The total amount received to date is £2,168 16s. 3d. The appeal for instruments and music has been very successful. But more gifts in kind are needed to meet the ever-increasing demand. The zeal for music amongst our forces is as astonishing as it is gratifying.

It should be noted that donations, cheques, &c., should be sent to Major H. Walford Davies, at the new address of the Y.M.C.A. at 25, Bloomsbury Square, W.C.1, and instruments and music to Mr. Herman Darewski, at the same address. The organizing secretary, Miss Katharine Eggar, attends to all other matters at the same office.

A few months ago we anticipated history by announcing that Lieut. Hoby had passed for the Doctor of Music. We have now the pleasure of stating that on July 6, at Oxford, the degree was conferred on this genial and accomplished bandmaster.

Another honour for a military bandsman—and a well-deserved one—is the promotion of the senior director of music at Kneller Hall, A. J. Stretton, M.V.O., to the rank of Lieut.-Colonel. We offer our congratulations.

ROYAL ALBERT HALL.

L'ORCHESTRE SYMPHONIQUE DE L'ARMÉE BELGE EN CAMPAGNE.

On July 10, Belgium, through her noble King and Queen, paid a 'Tribute to Great Britain' by attending the function organized for this purpose. It was an added interest to the occasion to learn that their Majesties had flown across the Channel. Part of the 'tribute' was the importation of the above-named orchestra of 119 performers, which we may say at once was no scratch band but one of the finest bodies of accomplished players it has been our good fortune to hear. How under the circumstances they were able to perform with such splendid unity and high finish was astonishing. No doubt the ability of the conductor, M. Cornél de Thoran, accounted for much. The instrumental programme was as follows:

Symphony in D minor César Franck
Ballet de 'Céphale et Procris' A. Grétry
Overture, 'Egmont' Beethoven
Variations Symphoniques, Violoncello Böllmann
Solo, M. JEAN GÉRARDY.
Fantasie sur deux Noël Wallons Joseph Jongen

The Symphony was exquisitely played. We have never heard a more impressive interpretation. All the delicate beauties of the work were revealed as well as its broader outlines. The Grétry ballet-music was also played with charm. Besides the foregoing, Madame Alvarez and Mr. Robert Radford sang, both with their usual effect. There was an immense audience. Our own King and Queen, Queen Alexandra, and the Royal Princesses, were present. The King and Queen of the Belgians were enthusiastically cheered at every available opportunity. Lord Curzon delivered a fine address, in which he glorified the Belgian nation.

TRINITY COLLEGE OF MUSIC.

On July 20 the high quality of the resources of this institution were well exemplified at an orchestral concert given in Queen's Hall. Without imputing any fault to previous conductors of the College orchestra, we may say that under Mr. Joseph Ivimey there has been a marked improvement in the playing. Amongst the numbers given were Dr. Vincent's clever 'Storm' Overture, a piece which once again showed how well a full orchestra can provide realism of this sort of thing, Beethoven's Symphony in F, and Edward German's ever-welcome 'Welsh Rhapsody.' Miss D. R. Cock's playing of a Rubinstein Concerto and the singing of Mr. Lawrence Platt, deserve special mention. Dr. C. W. Pearce, the Director of Studies, spoke on the work of the College.

BRITISH MUSIC CONVENTION.

This useful gathering was held at the Connaught Rooms on June 26 and 27. We are sorry that the official report has reached us too late to be dealt with adequately this month. Although the main business discussed was the pianoforte trade, there were many other topics of more general interest dealt with that deserve to be noted later on. Mr. J. A. Murdoch, the president of the Convention, was in the chair. His opening address was an able deliverance upon the situation. Other speeches or addresses were made by Mr. A. E. Bosworth (vice-president), Mr. L. A. Faish (of the Department of Overseas Trade Development and Intelligence), who spoke very well on the subject of co-operation, Mr. J. C. Collard, Mr. Alexander Dow, and Mr. H. Billingham. At the luncheon Mr. Landon Ronald spoke in place of Sir Thomas Beecham, who was indisposed. On the same occasion Mr. Octavius C. Beale, of Sydney, made a notable contribution to the general discussion. A paper on 'American and British Music Trade Schemes: a Comparison of their Aims and Methods,' was read by Mr. Dow. He showed an intimate acquaintance with the broad aspects of the music trade. Mr. H. J. Ryalls, Mr. H. Billingham, Mr. Whiting (Northampton), Mr. Ricketts (representing the gramophone trade), and others spoke on the topic. At a meeting of the Pianoforte Manufacturers the report of the Parliamentary committee (appointed by the Council of the Pianoforte Manufacturers' Association, Ltd.) was considered.

THE ROYAL ACADEMY OF MUSIC.

PRESENTATION TO SIR ALEXANDER MACKENZIE.

The Prize Distribution, which took place at Queen's Hall on July 19, was a joyous function notwithstanding the ever-present consciousness of the grim events happening on the Continent. Every one concerned was intent on doing honour to the Principal, Sir Alexander Mackenzie, who has now completed his thirtieth year of office. All the music performed on the occasion was selected from Sir Alexander's works. The programme was as follows:

Benedictus (Op. 37) (Organ Accompaniment, Dr. H. R. RICHARDS); Allegretto from 'From the North,' Book 2 (Op. 53). For Violins.

Conducted by THE PRINCIPAL.

Variations on an English Air (Op. 81)—Pianoforte.

MISS DESIRÉE MACEWAN (Ada Lewis Scholar.)

Trios for Female Voices, 'The Earth and Man'; Fairy Chorus from 'The Cricket on the Hearth.'

THE FEMALE STUDENTS' CHOIR, under Mr. HENRY BEAUCHAMP, Accompanist, Miss Isabel W. Gray.

Miss MacEwan, who is a young student, played the Variations from memory—no small feat considering their complexity—with uncommon skill, and richly earned the applause she received. The choir had been well coached by Mr. Beauchamp, and sang *con amore*.

In the course of a review of the work of the Academy, Sir Alexander expressed great satisfaction with the position when all things were considered. He spoke highly of the achievements of the operatic class under Mr. Henry Beauchamp, Mr. Cairns James, and Madame La Foy, and mentioned the success of the operetta, 'The Lover from Japan,' the libretto of which was by an ex-student, Miss Joan Tamworth, and the music by a present student, Mr. Arthur Sandford. He announced that the chief distinction of the year, the Dove Prize, had been awarded to Miss Peggy Cochrane, violinist, pianist, and composer. In acknowledging with due gratitude the legacy of £1,200 from Miss Emma Levy, the interest on which is to be devoted to a scholarship for Jewish students, and another scholarship, with a capital value of £900, which had been received from the estate of Edward Sequin, who was a student at the R.A.M. in 1826, Sir Alexander expressed the opinion that there were already too many scholarships, and that money could be more usefully applied in other directions.

THE PRESENTATION.

Mr. R. H. Horton-Smith, K.C., on behalf of the directors, then stated that it had been thought appropriate to take special notice of Sir Alexander Mackenzie's thirty years' labours, and it was decided that this recognition should take the form of a handsome folio volume containing an address and the names of all connected with the Academy.

Sir Edward Cooper spoke very warmly of the feeling of respect and affection which the committee, professors, and students had for their Principal, and Mr. Frederick Corder said that in addition to those who had signed the address there were thousands of former students who would offer Sir Alexander their congratulations. In these times they could not offer gold or jewels—still less tea and sugar—but he thought that the mere record of every soul belonging to the Academy, from their Royal President down to the scullery-maid, seemed an expressive gift, and, as Shakespeare says:

'Never anything can be amiss
When simpleness and duty tender it.'

In accepting the volume, Sir Alexander expressed his deep gratitude for what had been said and given, and he trusted he would still be at the helm when in four years' time the Academy will celebrate the century of its existence.

The prizes were distributed by Lady Mackenzie.

HARROGATE.—The famous concert hall at Harrogate, long known as the Kursaal, has been renamed 'Royal Hall.' The Municipal Orchestra, under Mr. Julian Clifford, continues to give weekly symphony concerts, and on July 3 introduced an 'Heroic Elegy' for orchestra by Ernest Farrar, and a Symphonic-poem, 'Niobe,' by Arnold Trowell (written for the Harrogate Orchestra, and performed for the first time), both being conducted by their composers.

THE BEECHAM OPERA (IN ENGLISH) SEASON

DRURY LANE THEATRE.

Since we wrote there have been many excellent performances of well-known operas, and some notable revivals. 'Romeo and Juliet' was performed on June 26 in commemoration of the Gounod centenary. The cast was strong one, and most notably it included a new young Juliet, Madeline Collins, who comes from Australia. She at once leaped into fame, for she not only looked the part but she exhibited a beautiful voice and first-rate training. Webster Millar was Romeo, and he performed the trying part with great credit, notwithstanding the obvious fact that he was suffering from influenza. Herbert Langley was Mercutio, Frederick Blamey was Tybalt, Robert Radford Friar Laurence, Clytie Hine Stephano. The music is more beautiful than it is dramatic, but it makes its appeal through its easy flow of melody. Sir Thomas Beecham conducted. 'Tristan' was given on July 1, with Percival Allen as Isolde and Frank Mullings as Tristan. It was not a strong interpretation, but it had its fine moments. The other principal artists were Edna Thornton (Brangäne), Norman Allin (King Mark), Robert Parker (Kurwenal). Julius Harrison conducted. 'Il Seraglio' was given on July 2. This charming opera is one of the best things done by the Company. It does not attract as do 'The Magic Flute' and 'Figaro,' but it only needs to be known in order to draw. On this occasion the performers had the advantage of the services of Agnes Nicholls as Constanza, and Désirée Ellinger as the piquant Blonde. Maurice D'Oisy was Belmont, Alfred Heather exhibited his skill as a comedian and a singer as Pedrillo, and Robert Radford was magnificent as Osmin, his by-play causing great amusement. The dancing was a very agreeable feature. The principals in this department were Misses Louise Maize and Eily Gerald. The scenery and costumes, artistically designed by A. P. Allinson, were a further attraction. Sir Thomas Beecham conducted *con amore*, and the orchestra was at its best.

On July 12 Dr. Ethel Smyth's opera, 'The Boatswain's Mate'—the only English opera given during the recent Beecham season—was performed. The cast was:

Harry Benn	...	...	...	...	Alfred Heather
Ned Travers	...	...	...	...	Frederick Ranaow
Mrs. Waters	...	...	...	...	Rosina Buckman
Mary Ann	...	...	...	...	Norah Roy
A Policeman	...	...	...	...	Norman Allin

The libretto—adapted by Miss Smyth from W. W. Jacobs' story—has an appeal of lively dialogue and humorous situations, with a mild vein of sentiment. The music is often very attractive, but it provides a puzzle in its curious mixture of styles and its occasional almost tragic and portentous seriousness (this is most apparent in the instrumental introduction to the second Act). The performance was an excellent one. The large audience present were glad to welcome Miss Buckman back after her recent illness, and to find her in excellent health and full of vitality. Sir Thomas Beecham conducted, and the performance gained much of its popular effect owing to his alertness and feeling for rhythm. As the opera is only a short one, 'Pagliacci' was also performed with a strong cast, including Désirée Ellinger as Nedda.

Rimsky-Korsakov's 'Le Coq d'Or' was given on July 14 too late for adequate notice in our present number. It was a brilliant production of a fascinating work.

CIVIL LIST PENSIONS.

In the Civil List pensions granted during the year ending March 31 last we notice the following: Mrs. Mimi Barnett, £50, in recognition of the merits as a musician and composer of her late husband, Mr. J. Francis Barnett, and of her strained circumstances; Mrs. Alicia Adelaide Needham, £50, in consideration of her work as a composer, and of her strained circumstances; Mrs. Sarah A. Williams, £50, in consideration of the services rendered by her late husband, Mr. John Williams, to Welsh music, and of her inadequate means of support.

London Concerts.

ÆOLIAN HALL.

LONDON STRING QUARTET.

On June 22, Beethoven's Op. 55, No. 2, and Schubert's 'Death and the Maiden,' were the Quartets. Mr. Warwick Evans played the beautiful Eccles Violoncello Sonata, and Mr. Murray Davey sang.

On June 29, Beethoven in C, Op. 59, and Debussy's Quartet were played, and a novelty by Joseph Holbrooke was a feature. It consisted of a group of three dramatic songs to words by T. E. Ellis, Michael Ryan, and Tennyson. These pieces show Mr. Holbrooke's style and skill to great advantage, notwithstanding occasional passages of doubtful beauty. They were very well sung by Miss Vivien Stuart.

On July 6, Beethoven's Op. 74, Franck's Pianoforte Quintet, and Mendelssohn's 'Variations Serieuses' (luminously played by Mr. de Greef) were the items from the classics. Warner's 'Phantasy' Quartet was the British selection.

On July 13 Beethoven in F, Op. 95, was the classic example. A new String Quartet, by J. D. Davis, was the novelty. Like all Mr. Davis's work, the new Quartet is free from extravagance, and makes an appeal by its pleasing melodiousness and vitality.

On July 2 Miss Felice Lyne and Mr. Vladimir Rosing drew a large audience, which was greatly pleased by the songs and duets provided.

The Oriana Society gave one of its attractive concerts on July 9. The choir was in good form, and Miss Murray Lambert varied the programme by her well-played violin solo. Mr. C. Kennedy Scott conducted.

At the fifth of the six French lecture-recitals, 'The Spirit of France and her beautiful Folk-Songs,' given recently, Comte Austin de Croze discoursed very eloquently on Chansons de Mer. A great many songs were sung.

Miss Dorothea Webb gave an excellent vocal recital on June 26. Her voice is pleasant and her style very agreeable.

WIGMORE HALL.

After her success at the Opera in the rôle of Juliet, Miss Madeline Collins had an attentive audience at her recital on June 29. She displayed as much promise in lyrical singing as in dramatic music, but she has still something to learn.

An excellent programme was presented at the church of St. George-the-Martyr, Queen Square, W.C., on Sunday, June 23. The orchestra from the London (Cinema) Opera House assisted. The organist and director of the music was Mr. A. J. Miller.

QUEEN'S HALL.

FESTIVAL OF ITALIAN SYMPHONIC MUSIC.

At the second of the concerts organized by Mr. Isidor de Lara for the Italian Red Cross Fund, given on June 20, the following novelties were performed: Respighi's Symphonic-poem 'Fontane di Roma,' Zandonai's 'Serenata Medievale,' and Martucci's 'Novellata.' The last named piece was a remarkable success. It is certainly a charming work. Mr. Sammons played Tartini's Concerto in D minor, Miss Taversi sang Boito's 'Nenia,' and Mr. Norman Allin sang 'O tu Palermo,' from Verdi's 'Vespi Siciliani.' Miss Fanny Davies played pianoforte solos, and Sir Thomas Beecham conducted. The third concert was given on June 29. Verdi's 'Requiem' was a fitting conclusion of the series. With Mr. Allen Gill's Alexandra Palace Choir, the Royal Philharmonic orchestra, and Sir Thomas Beecham as conductor, a fine performance was secured. The soloists were Miss Agnes Nicholls, Miss Ethel Peake, Mr. Alfred Heather, and Mr. Frederick Ranalow.

The Stroud Green Choral Society is still able to keep active. Mr. Harry Smith conducts. A capital concert was given on June 15.

Musical Notes from Abroad.

MILAN.

A BRITISH SOIRÉE AT THE LIRICO THEATRE.

A curious *mélange* of operatic and variety music constituted the programme of a British soirée at the Lirico Theatre on May 31. Pietro Mascagni conducted the orchestra in its performance of his 'Inno al Sole' ('Hymn to the Sun'), from 'Iris,' and the Overture to 'William Tell.' These were the two operatic items. The rest of the programme was executed by a variety troupe imported straight from the British sector at this Front. As is generally the case at the present time, the question of entertainments of this kind generally concerns charity; in fact, this occasion was devoted to the Italian Red Cross. The theatre was packed to overflowing. The military and civil authorities of the City of Milan were present, as were many British, French, and American officers and soldiers. An abundance of flags of the Allies, usual upon such festivities, enhanced the scene, while bevy of pretty girls, gaily attired, filled the boxes with their vivacious presence, brightening and animating the proceedings. The British troupe comprised Captains Wilson and Eyre, Lieutenants Cumberbatch and Walsingham, Sapper Craig, Corporal Bolingbroke, and Private Fielder. Several songs chosen from the more popular national airs of the four peoples forming the British nation were contributed by Captain Carey, Lieut. Sweet, and Corporals Richards and Quinin. The regular music-hall turns in English were highly-appreciated, even though the actual words were so much Chinese to the great majority of the audience. The splendid mimicry, however, supplied the lack of understanding in this sense, enabling the audience to follow the signification of the presentations. One thing was amply commented upon: that in these British music-hall turns the vulgarity line was never passed. This cannot always be said of the variety turns outside British and American theatres. Some dancing by some of the 'boys' in female attire suscitated much hilarity.

AN AMUSING EPISODE.

A truly humorous note was struck when one of the artists, a tenor, sang a serious, melancholy song of Scotland. The singer was opportunely emotional, and took up some sorrowful attitudes. The audience, still intent on the humoristic variety stream, was not expecting anything serious at this juncture, with the result that the idea was soon spread abroad that the song was a comic one sung in a plaintive way. The sad face of the singer, coupled with his drawing laments, sent the whole theatre on to the borders of hysterics. The Carabinieri were hastily informed to the contrary, and endeavored to re-establish the equilibrium by vigorous 'shooting'! But in vain. The singer, apparently unconscious and unperturbed, continued his song and sang it looking ceilingwards with a sad and almost tearful expression which made the people shout all the more. This episode would remind one of the German professor's singing of the sad song that had made the Kaiser cry in Jerome K. Jerome's 'Three men in a boat,' at which everybody doubled with laughter because ignorant of the language, to the great dismay and disgust of the professor-composer.

In striking contrast to the variety portion of the programme came Mascagni's 'Inno al Sole,' executed by an immense choir. It is surely one of the most glorious choral-hymns ever penned. The effect is electrifying indeed. A great work from a great man. Mascagni conducted, and received a veritable ovation.

'I CANTI DELLA PATRIA.'

The association called Opere Federate di Assistenza e Propaganda Nazionale organized on the evening of June 5, in the large hall of the Conservatorium, a highly-interesting concert, comprising old and new patriotic songs of Italy. It was essentially a military evening, and devoted to patriotic ends. General Angelotti, commanding the Milan Army Corps, along with the British and French commanders of the respective bases at this Front, as well as representatives

of the American Red Cross, were present. The fine hall was splendidly decorated with the Allied flags. The band was military, as was the large choir of two hundred men. The poet C. Zangarini made a rhythmic adaptation of the Royal Italian March, as well as of the famous Garibaldi Hymn. The actual singing of these two marching hymns came as a great novelty, and was enjoyed as such. The best of the new songs was 'The 1900,' written expressly for and dedicated to the youngsters of the 1900 class just called to the colours. It is a setting by Lieut. Costabile Froscio of words by De Goizueta. Baritone Fregosi, a professional singer and now a soldier, sang the 'Inno alla Patria.' He was accorded a fine reception for his excellent performance, and an encore was demanded. Other old hymns were 'La bandiera dei tre colori' and 'Addio mia bella, addio,' and the chorus from Verdi's 'Nabucco.' The poet Zangarini adapted this rhythmically, the new words reflecting the vicissitudes of the present War as well as the political outlook.

The concert was a complete success, as entertainments of this kind generally are. Entrance was free, but all were expected to buy programmes, the proceeds going to the 'mutilati.'

CLAUDIO MONTEVERDE CONCERT.

The association Fratelli d'Italia (Brothers of Italy) has organized a series of conference-concerts, the aim of which is to promote and diffuse an intimate knowledge of the musical glories of Italy, which has been sadly neglected in the compiling of programmes of general musical culture. The end is worthy of every effort bent in this direction. It was Verdi who openly stated that we must return to the old if we wished to find the new. The first of the concerts was given in the large hall of the Conservatorium. Maestro Orefice briefly summarised the works of Claudio Monteverde, determining the place this great composer should take amongst the originators of melodramatic music. Various excerpts from Monteverde's 'Orfeo,' 'Arianna,' and 'Incoronazione di Poppea' were well executed by Mesdames Adami and Raini-Cariboni, and by Mario Sammarco, accompanied by Maestro Adolfo Bossi on the organ. If appreciation is to be gauged by the applause that ensued, these conference-concerts are destined to be a great success. The audience in this instance comprised musicians and music-lovers of distinctly refined taste, failing which, comprehensive intelligent appreciation of the beautiful old works—which require to be listened to with a quasi-reverential attitude—is not quite possible.

THE SCUOLA MUSICALE.

The Conservatorium hall is decidedly kept busy. The professors and pupils of the Scuola Musicale of Milan gave a concert for the benefit of war orphans. The programme, with the exception of a Sonata for violoncello of Porpora, comprised pieces composed by the professors of the Scuola. The finest relief was obtained by Maestro Tarlugh's 'Stabat Mater,' heard for the first time in public. It is written for female voices, solo and chorus, stringed orchestra, harp, organ, and timbrels, and is a fine piece of music, rich in melody, and typically Italian in its construction. The solo for mezzo-soprano, 'O dolce Madre' (Oh sweet Mother), and trio of soprano, mezzo-soprano, and contralto, 'Ah! tu che delle Vergini,' were pieces conspicuous for their melodic vein. The 'Stabat Mater' was sung by Frascani, Russ, and Garrea, and by the pupils of the Scuola, under the direction of Maestro Serafin. The composer had numerous enthusiastic calls. The other items were a Sonata for pianoforte of Moroni, a Concerto for violin of Prof. Ranzato, the renowned violin soloist of La Scala, and various pieces of chamber music of Salerni and Delacchi which, without coming in the light of novelties, were well received.

MASCAGNI'S 'LODOLETTA.'

On May 14 the first performance in Milan of Pietro Mascagni's 'Lodoletta' was given at the Lirico Theatre. Mascagni himself conducted. The premiere of this opera was given early in 1917, at the Costanzi Theatre at Rome, and the work travelled practically all over Italy with more or less success. There is no doubt that it is written by a master hand. It requires several attentive hearings to get right inside the composer's meaning. That it is a success is proved by the full theatres which meet every performance.

Chev. Beniamino Gigli, who sang the part of Flammen, is a tenor whose artistic status has grown very considerably. He is considered to be one of the leading tenors in Italy to-day. Although he is close on the heels of Charles Hackett, the American tenor who was the talk of La Scala season two years ago, he has not the latter's beauty and rotundity of voice, nor his stage presence, which goes a longer way than most singers think. Caracciolo Armani was Lodoletta, and Almoadar, a Spanish baritone who has sung much in Italy these last two years, impersonated Gianotto. They were well applauded, but Gigli was the evident favourite. His mezzo-voice is beautiful and cleverly managed.

MASCAGNI'S 'WILLIAM RADCLIFFE.'

Twenty-three years after its first performance at La Scala, 'William Radcliffe,' the opera which Mascagni began composing while still a student at the Conservatorium, was given again on June 18 at the Lirico Theatre, with Mascagni himself conducting. From a musical standpoint 'William Radcliffe' is stated to be the finest of all Mascagni's efforts. Theatrically speaking it may not be so. The difficulty in obtaining a tenor for the arduous rôle has been the main cause of its partial inhumation all these years. For the exhumation we are beholden to Antonio Paoli, the Spanish tenor, who made a phenomenal success last winter at 'Othello' at the Dal Verme Theatre here. His success in 'William Radcliffe' this year was not less. What a fine voice he has! It is a pleasure to listen to his noble singing.

E. HERBERT-CÉSARI.

ROME.

MUSIC AND THE CINEMATOGRAPH.

The latest attempt to reconcile music and the cinematograph has been the production of Luigi Mancinelli's Symphonic-poem 'Fràte Sole,' presented along with the Tespi Film Company's cinematographic representation of the life of S. Francis of Assisi. I say 'presented along with' because the composer vigorously protests that his work is much more than a mere musical commentary on the film, and indeed, with the introduction of the chorus, it assumes proportions which should by right render the musical portion the more important part of the representation.

Mancinelli, in a letter explaining his aim, says: 'If Liszt's "Battle of the Huns" and "Mazeppa," Strauss's "Death and Transfiguration" and "Don Juan," or Saint-Saëns's "Rouet d'Omphale" and "Dance Macabre," were to be executed with cinematographic interpretation, the idea of the author would become clearer, and the public would receive an impression entirely favourable.' Consequently in this new production the part of the cinematograph is, it seems, rather to illustrate the music than vice-versa. No doubt an argument for this point of view can be put forward, but there is a philosophic argument which urges strongly against this procedure, and it is this: Sight and hearing are two different senses, and their objects are different. Consequently, to appreciate the one or the other, it is necessary that the attention be entirely directed upon the object of the particular sense which is being detected, and it follows that if the attention is divided, the appreciation, and the power to appreciate, are proportionately diminished. As an illustration of what I mean, how many of us have had our pleasure spoiled by the extravagant gestures of a conductor in an orchestra, and again to illustrate my point there are those who habitually close their eyes during a musical performance, the better to preserve their recollection. How then, I ask, can a simultaneous cinematographic production attain its end of interpreting the music, when it is in its very nature a distraction? I was forcibly struck by this fact in a representation of 'Fràte Sole' which I saw, in which some remarkably beautiful scenes illustrated the 'Handiwork of Creation,' and the lovely symphony which accompanied them was entirely lost in the quite spontaneous applause of those who probably at that moment were almost unconscious that any music was being played at all! It seems to me, in truth, that a musician has no need of cinematographic interpretation while for the mediocre through it is entirely useless, being but an additional distraction. Having said so much, to disburden my conscience as it were, I must not neglect to pay due

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-CÉSARI.

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tribute to the beautiful film and the equally beautiful symphonic-poem of Mancinelli; and if I seem to divide them, that dissociating myself from the critics who have insisted that 'in "Frate Sole" the music is an integral part of the spectacle, and the cinematographic vision merely integrates it,' it is only because I cannot honestly do otherwise.

Most students of literature will know S. Francis's 'Song of Brother Song,' known also as the 'Laudes Creaturarum,' composed by the Saint in 1225, added to the year following, and completed on his death-bed, when he adjoined the stanza of 'Sister Death.' I regret that I do not for the moment recollect whose is the English translation, nor have I it by me, but I submit a rough translation of my own, to give an idea of its nature:

O praised be Thou, my Lord, and all Thy works,
And more than all our glorious Brother Sun.
And for our Sister Moon and all the Stars,
And Brother Wind and Air, and Heaven or Stormy
Or Serene, my Lord, be praised Thou.
For Sister Water too, and Brother Fire
So beauteous, bright and strong, that giveth light,
And for our loved sister Mother Earth. . . .
And for that other sister, mortal death,
Whom none escape, but to Thy Holy Will
Their wills submitting, 'scape the second death,
O God my Lord, be praised and blessed Thou,
And humbly thanked and served throughout our life.

The prelude contains the whole of this poem, and as is natural, one remarks here the most notable unity of motive. The poem is divided into four parts, and the whole of the life of S. Francis is developed. The first part brings us to his renunciation of his worldly goods and withdrawal into solitude and poverty, inspired by the exhortations of Madonna Chiara. In the second part, the choir performs the ancient sequence 'Gloria, laus et honor,' whilst on the screen passes the procession of palms and the divine grace touches the heart of Madonna Chiara, who herself follows 'on the track of the poor little one of Assisi.' In the third scene we see the building of the church; and in the last scene comes the miracle of the stigmata, the choir singing the psalm 'I cried unto the Lord with my voice,' and the benediction of S. Francis, 'The Lord bless thee and keep thee.' Follows the improvisation of the Canticle of the Creatures, with the scenes and the symphony to which I have referred, and then the choir takes up the psalm again, 'The righteous shall compass me about.'

Undoubtedly the film is a beautiful and creditable production, and the music is worthy of its subject and of its author. It is limpid and melodic, and organic so far as possible, and has great lyrical wealth. Particularly beautiful is the treatment of the Canticle from which the work draws its name, and it is safe to say that so far as Mancinelli succeeded in his aim of producing a work to be illustrated by the cinematograph that his composition will exist and continue to be appreciated even without the kindly interpretation of the beautiful Tespi film.

On June 18, a great *al fresco* concert was directed in the Villa Borghese by Comm. Alexander Vessella, in which participated a band of two-hundred-and-fifty players, and a choir of five thousand voices, drawn from the public schools of Rome. I adjoin the programme, which was carried out with excellent effect:

Overture from the 'Battle of Legnano' (band)	.. .. .	Verdi
Fantasy on 'Aida' for band (first performance)	.. .. .	Verdi
'Sul Campidoglio' (choir)	.. .. .	Toscani
'La Campana' (choir)	.. .. .	Donizetti
'Rataplan' (choir)	.. .. .	Donizetti
'Inno Popolare,' 1847 (choir)	.. .. .	Rossini
Chorus of Romans in the 'Erodiade' (choir)	.. .. .	Massenet
'Serenade of the Fairies from 'Lodoletta' (choir)	.. .. .	Mascagni
'Italia speaks' (choir)	.. .. .	Bossi

Whilst I write the Summer opera season is about to begin in Rome. The play-bills announce nothing new, and seem limited to the now more than tedious repertory of favourite operas.

LEONARD PEYTON.

CHICAGO.

The tenth Chicago North Shore Music Festival, under the leadership of Dean Peter Christian Lutkin, opened at Evanston on May 27, the first concert being a spirited performance of Elgar's 'Caractacus,' given by the choir of

six hundred voices. May 28 was an 'Artists' Night,' when Lucien Muratore (tenor) and the Minneapolis Symphony Orchestra (which organization furnished the instrumental accompaniments for the series of concerts) appeared. On May 29 a new work was given its initial presentation, the 'Rhapsody of St. Bernard,' by David Stanley Smith, Professor of Music at Yale University. This composition, scored for chorus, semi-chorus, solo quartet, and orchestra, was given with fine appreciation and painstaking care by the choir, under Dean Lutkin, and proved to be not only original and musically but of great pleasure to the singers. Prof. Stanley Smith received an ovation from the audience at the close of the performance. Leonora Sparkes (soprano), Nevada Van Der Veer (contralto), Reed Miller (tenor), and Reginald Werrenrath (bass) were the soloists. The *a cappella* choir of North Western University sang some of the semi-choruses. June 1 was the children's concert-day, with Tsianina (Indian mezzo-soprano) and Emilio de Gogorza (baitone) as soloists. The Festival closed on that evening (Saturday) with Madame Galli Curci as soloist, and two choruses sung by the Festival Choir; also Goldmark's 'Sakuntala' Overture, Smetana's Symphonic-poem, 'Vltava,' and the Andante Cantabile from Tchaikovsky's Symphony No. 5. This Festival added one other to the series of successes which have been growing artistically and financially from its inception.

A FACULTY OF MUSIC FOR TORONTO.

A Faculty of Music has recently been established in the University of Toronto. It will consist for the present of the following members:

Dean	... ..	Dr. Augustus Stephen Vogt.
Lecturer on Church Music	... ..	Dr. Albert Ham.
Lecturer on Choral and	...	
Orchestral Music	... ..	Herbert A. Fricker, Mus. B.
Lecturer on the Theory	...	
of Music	... ..	Healey Willan.
University Organist and	...	
Lecturer on the History	...	
of Music	... ..	Ferdinand Albert Mouré.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Under the direction of Miss Elma Baker, a local teacher of singing, six performances of 'Hänsel and Gretel' were given at the Repertory Theatre during the week ending June 29, in aid of charities. The accompaniments were played by a trio of instrumentalists—Miss Christine Ratcliff (violin), Miss Joan Willis (cello), and Mr. Appleby Matthews (pianoforte). These performers admirably discharged their duties, but the opera was shorn of its proper appeal, which consists in its beautiful orchestration. The pupils of Miss Baker did their work remarkably well, especially Miss Cecilia Inniss (Hänsel) and Miss Christine Upton (Gretel). Miss Lilian Green was a good exponent of the Witch, and Mr. Arthur Cranmer was excellent as the Father. Young ladies from the Anstey Physical Training College performed the dances charmingly. Mrs. Bridgman was the organizer of this part of the performance. A profit of £194 1s. 3d. was made.

The annual concert given by St. Paul's College took place at the College on July 3, the proceeds being devoted to charities. Father Robert Eaton, who has so ably trained the College choir, conducted a number of excellent part-songs, and our local soprano, Miss Dorothy Silk, was heard to advantage in some of Schubert's songs, and in Mozart's ario 'L'amero,' from 'Il re pastore,' with violin obbligato (Miss Sybil Eaton). A novelty was the first performance here of John Ireland's second Sonata in A minor, for violin and pianoforte, a work of remarkable musicianship, which was superbly played by Miss Sybil Eaton and Mr. G. O'Connor-Morris. Miss Eaton also contributed a number of violin solos, which were very finely performed.

In aid of the Birmingham and Midland Cinema War Charity, a Sunday evening concert was given at the Picture House on July 7, under the management of Mr. Ernest A. Plumpton. Orchestral selections were given by the Picture House orchestra, led by Jacques de Leeuw, a Dutch violinist

of great ability who for some years has been connected with this house. The vocalists were Miss Mary Leighton, Mr. Spencer Thomas, and Mr. Norman Williams. Pianoforte solos were contributed by Mr. David Richards, and the accompanists were Miss de Leeuw and Mr. Richards. Mention should be made of the performance of Bach's Concerto for two violins, by Miss Kathleen Washbourne and Mr. de Leeuw.

BOURNEMOUTH.

With the exception of the Wednesday afternoon series of Summer Symphony Concerts, music of a serious kind has been temporarily relegated to the background here; while, at the moment of writing, even the Symphony Concerts are in abeyance for the period of the annual vacation of the Orchestra. But the interregnum will not be a long one, so that by the time these lines are in print the concerts will have again been resumed and musical activity will once more gradually be directed to its culminating point—the Winter Symphony Concerts. It is now certain, we are pleased to learn, that the attempts which have been made to undermine Bournemouth's musical reputation by a drastic cutting-down of the Municipal Orchestra have, for the time being at least, met with the fate they deserved, and the unwise policy of tampering with the Orchestra is rendered harmless for at any rate the next twelve months.

Only the very briefest mention of the concerts given prior to the annual vacation is possible, as upon two out of the three afternoons the writer of these notes was unavoidably prevented from being present. At these two concerts the compositions performed were Mendelssohn's 'Italian' Symphony, Rimsky-Korsakov's Sinfonietta, Beethoven's 'Coriolanus' Overture, Bizet's second 'L'Arlesienne' Suite, extracts from *Masquerade*, 'The Merchant of Venice,' by Sullivan, Overture, 'Le Deserteur,' and Petite Suite by F. King-Hall, leader and deputy-conductor of the Orchestra. Songs were contributed by Messrs. Manitto Klitgaard and Tom Brown—the latter a local artist—and Mr. Hend Wolters, principal cellist of the Municipal Orchestra, together with Mrs. Oesterley, a popular Bournemouth lady whose musical talents are skilfully and successfully employed in directing the fortunes of a local amateur orchestra of first-rate quality, combined in a performance of a Sonata for cello and pianoforte by Scharwenka. The concert on July 3 was conducted by Mr. King-Hall, who officiated in the absence of Mr. Dan Godfrey, our hard-working Director of Music having started upon his thoroughly well-earned holiday. At the remaining concert capital performances of Kallinikov's first Symphony, the 'Oberon' Overture (Weber), and Jarnefelt's Preludium were much enjoyed. An acceptable vocalist appeared in the person of Señor Jose de Moraes, and Mr. Gordon Bryan, a highly-accomplished pianist who has been residing in this town for some months past, was enthusiastically received for his interpretation of Liszt's E flat Concerto, wherein his excellent technical attainments were disclosed to exceptional advantage.

BRISTOL.

Music-makings are now few and far between. The popularity of competitions is increasing, for, besides the big Bristol event, one or two of the districts in the neighbourhood now organize these Festivals, and with open classes, as well as local ones, attract a considerable number of entries. One was held at Shirehampton during the past month, and another takes place on the other side of the River Avon, at Pill, early in August.

In the absence of concerts the musical public owes a debt of gratitude to some of the organists of the city for arranging public recitals which are invariably well patronised. In particular the recitals at St. Mary Redcliff Church, about twice monthly, are regarded with favour. Among the recent executants was Mr. John Pullett, organist of St. Mary's Cathedral, Glasgow, who happened to be off a visit to the west of England. Mr. Hubert Hunt, as solo violinist, and Mr. Montague Hook, as vocalist, assisted at another recital at St. Mary Redcliff, when, with Private Ralph T. Morgan, R.A.M.C., organist of the church, at his accustomed post, a number of selections from the works of Gounod were included. Mr. Rowland Shiles, organist of another ancient city church, St. Stephen's, arranged two musical recitals, one

at his own church and another at St. Matthias-on-the-Weir, in aid of the Church Army Huts Fund. He was assisted by Miss A. Milward (organist of St. Matthias), Messrs. F. P. Hitchins and E. J. Mundy, in solos and a duet, Master Ralph Stephens, and the choirs of the two churches. Also in aid of the Church Army Huts Fund an organ and vocal recital was given at Christ Church, Broad Street. Mr. Escombe H. Baber was the organist, and sacred solos were contributed by Miss Amy Perry, Miss Madge Thomas, and Mr. Frank Baber.

There has recently passed into the possession of the city a large and valuable collection of manuscripts relative to the family history of Robert Lucas Pearsall, the famous madrigal composer, who was born at Bristol in 1795, and who was one of the original members of the Bristol Madrigal Society. The manuscripts include family records started by Pearsall and completed by his daughter, Mrs. Hughes, who passed away last year. Mrs. Hughes had the assistance of a friend, Dr. Vernon, in compiling the genealogies, and the MSS. came into the possession of Dr. Vernon. It was at the suggestion of Mr. Hubert Hunt, conductor of the Bristol Madrigal Society, and a great authority on Pearsall associations, that Dr. Vernon made a gift of the collection to the Bristol Central Library, and the MSS. are to be found in the Bristol Room. They are illustrated with water-colour drawings by Mr. Henry Pearsall, cousin of the composer, including one of the latter's house at Willsbridge, and among other treasures in the collection is a 16th-century piece of music in manuscript by Bishop Still, an ancestor of Pearsall's grandmother. A number of the original manuscripts of Pearsall are in the possession of the Bristol Madrigal Society, which a short time ago presented to the Museum and Art Gallery Pearsall's pen, and a specimen of his musical manuscript.

DEVON AND CORNWALL.

DEVON.

Madame Clara Butt toured Cornwall and Devon in June, visiting Truro, Camborne, Ilfracombe, Exeter, and Barnstaple, thus including towns where she had not previously been heard and at a season when they were the resorts of visitors. In her party were Lady Tree and M. Melsa, and the tour was highly successful, every concert attracting a large audience.

Plymouth Royal Garrison Artillery band (Mr. R. G. Evans) gave a series of concerts in Torquay Pavilion on three consecutive days from June 27. A symphony programme included Mozart in E flat, and music by Grieg and Tchaikovsky. Newton Abbot was also visited. This band has received orders to prepare for a six months' visit to France, and expects to leave early in September.

At Walkhampton Mr. R. R. Kimbell and his Royal Naval Accountants' Glee Party gave a concert as chief feature of an open-air fête by which £38 was raised for the Prisoners of War Fund. Beautiful interpretations of Oliver King's 'Soldier, rest,' and of pieces by Walford Davies, Granville Bantock, Elgar, and Rutland Boughton, were given. The quartet sang concerted music artistically, and several members contributed solos.

On July 10, Ilfracombe Orchestral Society, by a well-arranged concert, raised £12 16s. for Red Cross funds; and at Lynton, on the same date, a glee-party sang excellently, the best numbers being Parry's 'There rolls the deep' and Stanford's 'Diaphenia,' Señor Edgardo Guerra (violin) played music by Martini, Wieniawski, Tartini, Massenet, and Corelli, and songs were sung by Madame Peyre, Mr. Keverne Batters and Mrs. Foster, the concert being a rare artistic event for this small village of romantic situation.

The fine weather in June allowed success to attend an open-air musical event at Plymouth College on June 19 in aid of the funds of the local Volunteer Regiment Cadet Company. The contributors to the programme were the R.N.A. Glee Party, Miss E. Allen (violin), Mr. A. Martin and Lieut. A. R. H. Aleaster (songs).

A display of folk-songs and dances arranged by Miss Olive Adams, at Plymouth, on July 3, proved interesting and comprehensive. The performers were 140 girls and boys from Regent Street School and teachers from all parts of the borough. Five Morris dances were 'Longborough,' 'Bobby and Joan,' 'Step Back,' 'Beaux of London City,'

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and the second version of 'Trunkles.' Three Morris jigs, nine country dances, six Scandinavian dances, and two sword dances provided picturesque variety. The folk-songs were taken from the collections of Baring Gould and Cecil Sharp, and included 'I'm seventeen come Sunday,' 'William Taylor,' 'The Crystal Spring,' and 'Strawberry Fair,' sung with clear tone and good intonation. A party of bare-footed Brownies played a musical game, 'The Fog,' and danced a rhythmic dance, 'The enchanted pool,' accompaniments being supplied by Misses Lodder and Hilda Mitchell.

Plymouth Orpheus Male Choir has given several concerts recently, to the public and to Service men, and under Mr. David Parkes has contributed excellent performances of pieces from its extensive repertoire, to which has been added 'Know'st thou the land' (Roland Rogers) and an arrangement for male voices of Elgar's 'As torrents in summer.'

CORNWALL.

Welsh songs sung in Welsh were the principal feature of a concert given by Welsh miners at Cargreen on July 19, and in addition several sacred English pieces were sung. At Redruth, on July 4, Mrs. Hancock's string band gave a programme of orchestral music, and supplied incidental and accompanying music to a musical play performed by teachers and pupils of the Library School. At Palapit Tamar, on July 4, Werrington Church choir and other vocalists raised £13 for the local war hospital by a concert.

OXFORD.

On July 6 a very interesting lecture on 'English Folk-song' was given in Balliol College Hall by Mr. Frederick Keel, secretary of the London Folk-Song Society. The lecturer began by saying that the elusive character of the melodies of much of our modern music sometimes made us crave—perhaps almost unconsciously—for themes conceived in a more substantial mould, and he knew of no antidote more effective than our English folk-songs. By way of parenthesis, he said that he had recently come home from camp at Ruhleben, where he was allowed to introduce folk-songs into his music-makings, and they had proved the greatest solace to his compatriots there. Curious indeed seemed the ring, united with the old flavour, of these tunes in a strange land, and in that particular spot of land especially. The best way to proceed with folk-song was, he thought, to divide it into four groups, and to study these from the point of view respectively of the historian, the antiquary, and the folk-lore. The first group should consist of simple melodies with rarely more than one note to a syllable; the second group might perhaps be designated 'communal,' while the third would be tinged by 'modal' influence. The last group might be called a 'rhythmical group,' and include several varieties of notes sometimes set to one syllable. The lecturer sang some illustrations from each of these suggested groups, and afterwards explained the peculiarities and probable origins of these songs. Among the most noteworthy were 'Hunting the wren,' 'The little turtle dove,' 'Dabbling in the dew,' and 'O Waly, Waly,' two of which had been discovered by Mr. Cecil Sharp. In different counties the same song was often found to vary in its melodic figure or turn. The old-time Druids did not practise writing, but taught their pupils by word of mouth only.

Mr. Keel's lecture was not only enjoyable but exceedingly instructive. We hope to hear him again on this delightful subject, which he handles so well.

DUNFERMLINE.—At a concert given on July 10 in aid of the Red Cross in Pittencrieff Park, Elgar's 'The Spirit of England' was performed under the conductorship of Mr. David Stephen, director of music to the Carnegie Dunfermline Trust. The orchestral parts, specially arranged for military band by permission of the composer and publishers, by Mr. Stephen, were played by the Carnegie Trust Band.

MANCHESTER.—The orchestral concert given by the Manchester School of Music (principal Mr. Albert J. Cross) on June 27 brought forward an excellent programme. It included the Overtures to 'Così fan Tutte,' 'Jedek,' from 'Mors et Vita' (Gounod), 'Symphonic variations on an African air' (Coleridge-Taylor), Two Songs without Words, for orchestra (Gustav von Holst), two pieces for cello and orchestra (Jane Richardson), and Three Character Dances

(Joseph Speaight). But the most notable item was Sir Charles Stanford's new Pianoforte Concerto in C minor (Op. 126), which was played by Madame Ethel M. Chapman. The programme claimed that this was the first performance in England, but that is not correct, for in our July number, p. 331, we recorded the performance of the Concerto by Moiseiwitsch on June 16 at Oxford, under the direction of the composer. Yet this historical fact does not lessen the credit due to Mr. Albert Cross's School for introducing the Concerto to Manchester. From the foregoing it will be evident to all that the School is doing first-rate work. The programme stated that 850 students had attended the School during the past three terms. Six musical afternoons (private), two chamber concerts, and two orchestral concerts have been given in the same period.

STONEHAVEN.—The Stonehaven Select Choir gave its last concerts of the season on May 15 and June 23, performing among other pieces 'Hiawatha's Wedding Feast,' Brahms's 'How lovely are Thy dwellings fair,' and Wesley's 'The Wilderness.' Mr. J. M. Cooper led the orchestra, and Mr. J. Alan McGill conducted.

Miscellaneous.

The Church-Music Society Hymn Festival at the People's Palace on July 20 was a pronounced success. There was a good attendance, despite the unfavourable weather. The interest and enthusiasm of the gathering was proved not only by the singing, but by the fact that although the proceedings lasted just over two hours, very few left before the finish. Major Walford Davies was in charge, and showed his usual skill in evoking music from the crowd. His running commentary and tabloid lectures were full of valuable and suggestive hints. There was a large and capable choir, organized by the Rev. J. Beresford, and a semi-chorus that provided fauxbourdons. Private Harold Darke supplied admirable organ accompaniments, his free treatment, especially in the unison verses, being a stimulating feature. The Festival gave convincing proof that a crowd consisting chiefly of untrained voices, dealing with simple, strong material, and its efforts guided and organized by a sympathetic conductor, is capable of producing fine and even moving effects. We hope the occasion is only the first of a series of such gatherings.

The coming of age of the Ealing Philharmonic Society was recently made the occasion of a well-earned tribute to the Society's able and enthusiastic conductor, Mr. Victor Williams. Even in these times it was found possible for the members of the Society to show their esteem for their chief by presenting him with a silver tea and coffee set on a silver tray, and an illuminated address, and a pearl and peridot pendant to Mrs. Victor Williams. Another presentation was also made, this time to Mr. J. W. Guy, the popular hon. treasurer, who has to retire on the ground of ill-health. A handsome souvenir programme issued in connection with the event gives a list of the works done during the twenty-one years of the existence of the Society. It is a fine record of work. British music figures prominently.

The Performing Right Society, Limited, has recently completed four years of its existence, and in that period has distributed upwards of £19,000 amongst its members. The committee's report recently issued states that the receipts for the past year show a substantial increase on those of the previous years, despite the greatly increased cost of all working expenses owing to the continuance of the War. The Society numbers upwards of 400 members, including most of the leading composers, authors, arrangers, music publishers and theatrical proprietors.

Mr. William Holmes is able to keep a choir and orchestra going at Whitefield's Institute, Tottenham Court Road. The organization is doing useful work. On June 29 it gave a successful concert at Harrow.

At a meeting of the Senate of Dublin University on June 29, the degree of Mus. Bac., *in absentia*, was conferred on Mr. J. Dawson Hands, *nondum graduiatus in artibus*.

The Rev. Sir John Pentland Mahaffy, Mus. Doc., the versatile Provost of Trinity College, Dublin, has been knighted. Sir John is still active in his eightieth year.

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I will give my Love an Apple.
I'm seventeen come Sunday.
King Herod and the Cock.
My Boy Billy.
My Man John.
O No, John.
O Waly, Waly.

One man shall mow my meadow.
Spanish Ladies.
The Briery Bush.
The Carter.
The Coasts of High Barbary.
The Crystal Spring.
The Female Highwayman.
The Fox.
The Holly and the Ivy.
The Keeper.
The Keys of Canterbury.
The Lark in the Morn.
The Painful Plough.
The Red-Herring.
The Sheep Shearing.
The Tree in the Wood.
Wassail Song.
William Taylor.

Each of the above Songs with Pianoforte Accompaniment may be had separately, price 1½d.

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Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C. 4.—Thursday, August 1, 1918.

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THE
ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.-1

INSTITUTED 1822.

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